[illegible] [illegible]

2 Nov. [illegible]

THE POEMS

OF

‘AMR SON OF QAMĪ’AH

CAMBRIDGE UNIVERSITY PRESS
C. F. CLAY, MANAGER
LONDON : FETTER LANE, E.C. 4
NEW YORK : G. P. PUTNAM'S SONS
BOMBAY }
CALCUTTA } MACMILLAN AND CO., LTD.
MADRAS }
TORONTO: J. M. DENT AND SONS, LTD.
TOKYO: MARUZEN-KABUSHIKI-KAISHA

THE POEMS

OF

‘AMR SON OF QAMĪ’AH

OF THE CLAN OF

QAIS SON OF THA‘LABAH,

A BRANCH OF THE TRIBE OF

BAKR SON OF WĀ’IL

EDITED AND TRANSLATED

BY

SIR CHARLES LYALL, D.Litt.
Fellow of the British Academy

CAMBRIDGE
AT THE UNIVERSITY PRESS
1919

CONTENTS

INTRODUCTION

'AMR, son of Qamī'ah, belonged to the great tribe of Bakr son of Wā'il, and to the section of it called after Qais son of Tha'labah. Of his life very little is recorded by tradition. In the *Aghānī* (xvi, 163–166) only two incidents relating to him are mentioned: the first is the story of his breach with his uncle Marthad, which is connected with the first poem in the *Dīwān*, and the second is the fact that he accompanied Imra' al-Qais on his journey to Constantinople. It is also said that he reached the age of ninety before starting on that expedition, in the course of which he died, somewhere in Asia Minor, after passing through the Cilician Gates (*ad-Darb*). Ibn Qutaibah* mentions that he had been one of the followers (خَدَمْ) of Ḥujr, father of Imra' al-Qais, which is scarcely consistent with the story told in the *Aghānī* (pp. 165–6) that his skill as a poet was unknown to Imra' al-Qais until the latter visited, in the course of his wanderings after the murder of Ḥujr, the tribe of Bakr. If the age assigned to 'Amr may be taken as approximately correct, and if the journey of Imra' al-Qais to Constantinople took place, as conjectured by Prof. Nöldeke, sometime between 530 and 540 A.D., the life of 'Amr b. Qamī'ah must have fallen, as to a great part of it, in the 5th century. He is said in the *Aghānī* to have been the son of Qamī'ah son of ذريح, a name which should perhaps be vocalized *Dhirrīḥ*, meaning the *Cantharis* or Spanish-fly. The poisonous character of this insect might, on the principles of nomenclature followed in ancient Arabia, have caused it to be chosen as the name for a warrior: the vocalization *Dharīḥ*, on the other hand, yields no martial sense. Dhirrīḥ is said to have been the son of Sa'd son of Mālik, chief of the clan of Qais son of Tha'labah and their leader in the War of al-Basūs. The name Dhirrīḥ is, however, generally (as in our *Dīwān*) omitted, and 'Amr is represented as the grandson of Sa'd, whose name occurs frequently in our poems. The family had many poets belonging to it: verses ascribed to Sa'd are in the *Ḥamāsah* of Abū Tammām

---

* *Shi'r wa-Shu'arā*, pp. 45[18], and 222[17].

(p. 248): Muraqqish the Elder, of whom ten pieces are included in the *Mufaḍḍalīyāt*, was ʻAmr's uncle (or great-uncle), and Muraqqish the Younger and Ṭarafah were his cousins. Another cousin, Bishr son of ʻAmr son of Marthad, has contributed two pieces to the *Mufaḍḍalīyāt*. A more distant kinsman was the great poet Maimūn al-Aʻshà, an older contemporary of the Prophet. A genealogical table showing the members of the family (which omits Dhirrīḥ) will be found on p. 166 of the translation of the *Mufaḍḍalīyāt*, vol. ii.

Of ʻAmr's compositions a few, mostly short, are well-known. No. IV, the piece contained in the *Ḥamāsah*, is celebrated. The verses relating to old age, No. III, 9—15, are also frequently quoted*, and so is the interesting poem (No. XII) dealing with wine. Ibn Qutaibah cites the long ode No. II as a fine example of those compositions in which justice is done to the achievements of the poet's adversaries (*al-Munṣifāt*). The three poems which come first in the *Dīwān* are all in the British Museum MS. of the *Mufaḍḍalīyāt*, and in the *Kitāb al-Ikhtiyārain*, of which there is an ancient MS. in the India Office Library†. Of the sixteen poems and fragments contained in the *Dīwān* only three (V, VII, and VIII) do not appear to be cited elsewhere under the poet's name. Outside the *Dīwān* nine fragments, containing nineteen verses, have been collected, chiefly from the *Ḥamāsah* of al-Buḥturī (204–284 H), and the *Kitāb al-Ḥayawān* of al-Jāḥidh (died 255 H).

The first piece in the *Dīwān* offers a remarkable example of the appropriation of the work of one poet by another (or by some traditionist on the latter's behalf). As the tale is told in the *Aghānī*, this ode was composed by ʻAmr in the following circumstances: His father Qamī'ah died when he was very young, leaving him to the care of his uncle Marthad, who was much attached to him. ʻAmr was a handsome youth, very popular, and admired by his tribe for his gifts as a poet. Marthad had a young wife, a beauty, who fell in love with ʻAmr, and one day when her husband was absent attempted to seduce him. He resisted, both from regard to his reputation and from respect to his uncle, and left her. With love turned to hatred, she resolved on vengeance. The second and third of ʻAmr's toes on each foot were joined together, thus giving a peculiar character to his footprints; and when he had gone, the woman called her maid, and covered up the impressions of his feet on the sandy floor of the tent with an inverted platter (*jafnah*). When her

---

* One early instance is that mentioned in *Agh.* xvi, 165, at the death of the Umayyad Caliph ʻAbd al-Malik b. Marwān, which took place on the 14th Shawwāl 86 H (= 9th Oct. 705 A.D.).

† These MSS. are described in the Introduction to the *Mufaḍḍalīyāt*, vol. i.

husband returned, she uncovered them and showed them to him, saying that the man whose footprints they were had offered violence to her. Marthad thereupon in a rage, believing her story, seized his sword *Dhu-l-faqār* and sought to kill 'Amr with it. The latter, being warned, fled, and took refuge at the court of the King of al-Ḥīrah* in Babylonia. There he thought of satirizing Marthad, but rejected the idea, and composed this poem in his praise, and exculpating himself. The poem as it stands fits the circumstances as related fairly well: the false accusation is referred to in v. 6, and the praise which follows is well expressed. The result was that Marthad renounced his hostility against 'Amr, who was able to return to his tribe. Comparing this poem with one attributed (by Abū 'Ubaidah on the authority of Abū 'Amr ash-Shaibānī) to al-Ḥuṣain son of al-Ḥumām, a chief of the tribe of Murrah, a subdivision of Dhubyān, in *Aghānī* xii, 126, we find that the prelude, vv. 1–3, in both is identical. V. 4, which introduces the subject of the poem, differs considerably in al-Ḥuṣain's ode from the wording of 'Amr's. V. 5 is almost identical in both. V. 6 has a certain resemblance in the first hemistich, but not in the second. V. 7 in al-Ḥuṣain's poem is without doubt shaped upon v. 7 of 'Amr's. Vv. 8, 9, and 10 of al-Ḥuṣain's ode correspond closely with vv. 11, 9 and 10 of 'Amr's: v. 8 of the latter's poem is the only one which finds no parallel in the other. According to the tradition in *Agh.* xii, 126, a man named Ḥubāshah, who was a client of al-Ḥārith b. Ḍhālim of Murrah, was slain by one al-Muthallim b. Ribāḥ, who placed himself under the protection of al-Ḥuṣain b. al-Ḥumām, who accepted him as a client. Al-Ḥārith b. Ḍhālim, as the result of this, brought a claim against al-Ḥuṣain for the bloodwit of Ḥubāshah. Al-Ḥuṣain thereupon applied to his tribe for help in meeting the cost, but in vain; he then asked assistance from the Banū Ḥumais, who as a tribe were his clients†. They answered that they could not pay the price of blood in camels, but were willing to pay in sheep if he would take it in that form. Thereupon al-Ḥuṣain made this poem, complaining of their ingratitude to him for the protection he had given them (apparently in the War of the *Ḥuraqah*‡). The fine picture of Marthad's generosity which 'Amr has drawn in his ode is appropriated by al-Ḥuṣain in the other version to himself, by way of magnifying the offence of the Banū Ḥumais: but one verse, No. 8, about the heap of ashes under the cauldron, which is characteristic of 'Amr's work, is omitted. The date of al-Ḥuṣain's poem must be about a century later

* In the *Aghānī*, p. 164[12], King 'Amr b. Hind is mentioned, an evident anachronism. The name should be al-Mundhir b. Mā' as-Samā (or ash-Shaqīqah), 'Amr's father.

† See *Mufaḍḍalīyāt* ii, p. 34. ‡ See *Mufaḍḍalīyāt*, *l.c.*

than that of 'Amr's, and the case certainly appears to be one of barefaced thieving, if we are to believe that tradition is right in ascribing the later piece to al-Ḥuṣain.

In examining any collection of Arabic poems claiming to be ancient with reference to their authenticity, certain points have to be borne in mind. First, does the poet's language and mode of handling his subjects appear to be consistent in the several compositions, and do they agree with the account given of him by tradition? The fact that our poet was for a time estranged from his tribe is referred to in Nos. I, 5, II, 5 ff., VII, 9 ff., VIII, 4, often in identical language: notwithstanding this estrangement, however, he continues to praise his people for their prowess in war and other great qualities, chiefly their boundless generosity. The breach was healed, and in other poems he speaks of common action with them, and deeds of daring and adventure which he celebrates: so in Nos. III, V, and XI, 20 ff. All this is evidently quite consistent, both in itself and with tradition. The poet appears, in another series, as one given, in his youth, to revelry and indulgence in wine: so in Nos. IV, 2, 3, XII, XIII, 5, all of which passages agree in language and sentiment. Another phase of thought is that of reflections on old age: so in Nos. III, 8 ff., IV, 1, 4, 5, V, 6–13, VII, 4, 5: these too are all in the same vein, and there is no difficulty in ascribing them to the same author.

The poet, if his age is rightly given, must have seen something of the long War of al-Basūs, which according to legend lasted for forty years, though the principal battles in it occurred at the beginning of that period. There is however no mention by name of the adversaries of Bakr, the sister-tribe of Taghlib, in the *Dīwān*, unless we are to understand that the stout (unnamed) antagonist of No. II, 16–25, represents this enemy, which is not improbable. The King of al-Ḥīrah, who is said to have made peace between the tribes, is referred to in No. XV, 15 ff., where it is interesting to find that he is called (vv. 17, 18) the "Son of ash-Shaqīqah." This was the name by which al-Mundhir III was known to the contemporary Byzantines, 'Αλαμούνδαρος ὁ Σακκίκης, and its use here, instead of the commonly current *Ibn Mā' as-Samā*, is a strong piece of evidence for the antiquity of the poem.

As 'Amr belonged to a household of poets, we should expect to find him using phrases resembling those of other composers of his family, and this proves to be the case. The prelude of No. I agrees in sense, though not in wording, with that of the first poem of the Elder Muraqqish (*Mufaḍḍt.* No. XLV). In v. 11 of No. II there is the same phrase (misunderstood by the scholiasts) as in v. 11 of Muraqqish's poem, *Mufaḍḍt.* L, *bi-Wuddiki mā qaumī*: the reference to the gaming arrows by the name *maghāliq* in v. 15 corresponds to v. 12 of the poem by

Muraqqish. In poem No. IV, v. 4 closely corresponds with Muraqqish, No. LIV, v. 35. In poem No. V, vv. 8–10 resemble the short poem ascribed to the Elder Muraqqish in *Mufaḍḍt.*, Appendix II. Ṭarafah, another poet of the stock, can never have personally known ʿAmr b. Qamīʾah, if the latter died before 540: for Ṭarafah met his death at the age of 18 during the reign of King ʿAmr, son of al-Mundhir III, sometime between 554 and 569; but that is no reason for supposing that the younger did not know the older poet's compositions, stored in the memory of the tribal *rāwīs*. Accordingly, in Ṭarafah's *Muʿallaqah*, v. 4, we find the same comparison of camels bearing ladies' litters to ships of ʿAdaulà in Baḥrain as in ʿAmr, VI, 2. In Ṭarafah, *Muʿall.* 6, 7, we seem to have an echo of ʿAmr XI, 11, and XV, 10. The place Dhāt al-Ḥādh, mentioned in ʿAmr X, 7, is referred to in Ṭarafah v, 13. The use of the word *manīḥ* for an arrow in the game of *Maisir* bringing a share of the stakes to him who draws it, in ʿAmr II, 15, contrary to the usual meaning of a blank arrow, is illustrated from Ṭarafah viii, 3. The rare word *ṣinnabr* for the winter cold, which occurs in Frag. 8, 1, attributed to ʿAmr, is found also in Ṭarafah v, 48. ʿAmr's uncle Marthad appears in Ṭarafah's *Muʿallaqah*, 80, as the father of another ʿAmr, cited as a type of generosity.

Al-Aṣmaʿī (123–215 H) must have been acquainted with a fairly large collection of poems ascribed to ʿAmr (whose verses in the *Dīwān*, not counting the fragments, number 220, *plus* 5 more found in other versions of the poems to which they belong), because in his *Fuḥūlat ash-Shuʿarā** he classes him as a *faḥl* or Master-poet. It appears that among al-Aṣmaʿī's criteria by which he ranked poets as masters was the fact that they had produced a considerable body of fine verse†, and this must have been the case with ʿAmr ibn Qamīʾah. Abū ʿAmr ash-Shaibānī, who died in 205, 206, or 213, is cited in the glosses in our *Dīwān*, Nos. XII and XIII, as an authority for the interpretation of his poetry.

ʿAmr is rather sparingly cited in works of *Adab* or *Belles-lettres*, perhaps because his style is, like that of the earlier poets in general, simple and easily intelligible, and free from *takalluf* or *curiositas*: the authors of such works generally sought for the strange and unusual (*gharīb*). His language does not appear to contain many words which might not be paralleled elsewhere. One of these is perhaps عانة for a troop of horse in VII, 2: the Lexicons know it only as used for a band of wild asses. Other words in our text which may possibly be corruptions, but are not found in the Lexicons, are نَقْعَة in II, 10 (*cf.* the gloss), and ضَبَائِر in

* Published by Torrey in Z.D.M.G. LXV; p. 495[1] is the reference.

† See his remarks on al-Ḥādirah and Muhalhil, *l.c.*, p. 495[9] ff.

II, 18: possibly the latter may be a metathesis for ضَرائِبُ. عَوْدٌ applied to a tribe (حَيّ) in VII, 6, is an unusual expression: also أَخْيافٌ in the same verse is rare. The word أَجْفَلِيّ, in XIII, 10, is not in the Dictionaries, though other derivatives from the same root and with the same meaning are found. If I am right in taking غَمْرَة in II, 13, in the sense of "a thick bank of cloud on the horizon," this appears to be a use of the word not found elsewhere.

Another point which requires notice in compositions alleged to be ancient, and ascribed to a poet of antiquity, is the metres which they exhibit. With one exception, all the sixteen poems and fragments attributed to 'Amr in the *Dīwān* are in well-known forms, and quite regular: six pieces are in *Ṭawīl* (I, II, III, VII, VIII, XIV), three in *Mutaqārib* (V, XI, XV), two in *Khafīf* (VI and IX), one in *Munsariḥ* (IV), one in *Kāmil* (X), one in *Wāfir* (XIII), and one in *Sarī'* (XVI). The exception is No. XII, a very well-known and characteristic piece. This appears at first sight to be in *Sarī'*, to which metre vv. 1 and 2 conform; but the remainder of the poem (see the discussion in the notes) deviates from the normal form of the *Sarī'* by inverting the order of the second and third feet or groups of syllables. This abnormality is paralleled in other collections of poems ascribed to ancient poets. For Muraqqish the Elder, see *Mufaḍḍ.* liv, also an abnormal form of the *Sarī'*: for Muraqqish the Younger, *id.* lvii: for 'Abīd b. al-Abraṣ, the celebrated first poem in his *Dīwān*; and for Imra' al-Qais, No. lv (Ahlwardt), besides the large number of pieces by him in the catalectic *Ṭawīl*, in which the third foot of the 2nd hemistich is ◡ – – instead of the approved ◡ – ◡: also several abnormal forms of the second foot of the *Ṭawīl* found in his poems.

Geographical names are sometimes of importance in indicating the locality where poems were produced. In the surviving fragments of 'Amr, however, these are rare. Some of them are not included in the Geographical Lexicons of Bakrī and Yāqūt; but those that are found there are consistent with the locality in which the poet's tribe was settled—the mountainous tract of al-Yamāmah, looking towards the Persian Gulf along the shore called al-Baḥrain.

In view of these features of the poems ascribed to 'Amr, it appears to me that we must conclude that there is great probability that they are the genuine work of that poet. The fact that there was a literary tradition in his family, already referred to, implies that provision must have existed for the perpetuation of the compositions of the poets belonging to it by means of *rāwīs*; and this being so, there is no difficulty in accounting for their preservation, in spite of their remote antiquity. Like all that has reached us of the poetry of that age, they exhibit the conventions

of the poetic art fully settled, and the language of verse thoroughly established as a literary idiom. They also prove the existence at the time of many rival poets (see No. XI, v. 26 *a*), so that it would be absurd to treat any of these authors as inventors of the art of poetry among the Arabs. As I have urged elsewhere*, that art in Arabia is of immemorial antiquity: its beginnings are lost in ages of which no memory survives; and the earliest poems which have come down to us are quite late in the order of development of the national poetry.

The Manuscript from which the *Dīwān* of ʿAmr is printed is at Constantinople, where it is No. 5303 in the library of the Sulṭān Fātiḥ Mosque. I owe a photograph of it to the kind assistance of Dr. Oskar Rescher. The volume is a collection of various texts, and is described by Dr Rescher in the *Monde Oriental,* vii, p. 126; ʿAmr's *Dīwān* in it occupies 23 pages, and comes second in the compilation. The first text, entitled *Kitāb at-tanbīh wa-t-taʿrīf fī ṣifat al-Kharīf*, is dated by the scribe in Rajab 603 (= Feb. 1207 A.D.), and the copy was made at Aleppo. None of the following texts bears any date, but may possibly be of about the same age. The MS. is clearly written and generally fairly correct, especially in regard to the vocalization.

I have to thank my friend Mr. F. Krenkow of Leicester for placing at my disposal his *collectanea* for ʿAmr; and my grateful acknowledgements are also due to Prof. A. A. Bevan for many helpful suggestions in interpreting the poems.

* See Introduction to the *Mufaḍḍt.*, vol. ii, pp. xxiv–xxvi.

C. J. LYALL.

March 1919.

THE DĪWĀN

OF

‘AMR SON OF QAMĪ’AH

AS EXHIBITED IN THE

CONSTANTINOPLE

MS. SULṬĀN FĀTIḤ

No. 5303

بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِيمِ

قال عَمْرُو بن قَمِيئَةَ بن سَعْد بن مالِك

I

١ خَلِيلَيَّ لَا تَسْتَعْجِلَا أَنْ تَزَوَّدَا ... وَأَنْ تَجْمَعَا شَمْلِي وَتَنْتَظِرَا غَدَا

٢ فَمَا لَبَثٌ يَوْمًا بِسَابِقِ مَغْنَمٍ ... وَلَا سُرْعَتِي يَوْمًا بِسَابِقَةِ الرَّدَا

٣ وَإِنْ تُنْظِرَانِي الْيَوْمَ أَقْضِ لُبَانَةً ... وَتَسْتَوْجِبَا مَنًّا عَلَيَّ وَتُحْمَدَا

٤ لَعَمْرُكَ مَا نَفْسٌ بِجِدٍّ رَشِيدَةٍ ... تُؤَامِرُنِي سِرًّا لِأَصْرِمَ مَرْثَدَا

٥ وَإِنْ ظَهَرَتْ مِنْهُ قَوَارِصُ جَمَّةٌ ... وَأَفْرَعَ فِي لَوْمِي مِرَارًا وَأَصْعَدَا

٦ عَلَى غَيْرِ ذَنْبٍ أَنْ أَكُونَ جَنَيْتُهُ ... سِوَى قَوْلِ بَاغٍ كَادَنِي فَتَجَهَّدَا

٧ لَعَمْرِي لَنِعْمَ الْمَرْءُ تَدْعُو بِحَبْلِهِ ... إِذَا مَا الْمُنَادِي فِي الْمَقَامَةِ نَدَّدَا

٨ عَظِيمُ رَمَادِ الْقِدْرِ لَا مُتَعَبِّسٌ ... وَلَا مُؤْيِسٌ مِنْهَا إِذَا هُوَ أَوْقَدَا

٩ وَإِنْ صَرَّحَتْ كَحْلٌ وَهَبَّتْ عَرِيَّةٌ ... مِنَ الرِّيحِ لَمْ تَتْرُكْ لِذِي الْمَالِ مِرْفَدَا

١٠ صبرتُ على وَطْءِ الْمَوالِي وحَطْمِهِمْ إذا ضَنَّ ذو الْقُرْبَى عليهم وأَخْمَدا

١١ ولم يَحْمِ فَرْجَ الْحَيِّ إلّا مُحافِظٌ كَرِيمُ الْمُحَيّا ماجِدٌ غيرُ أَحْرَدا

The whole of this poem is in *Agh.* xvi, 164, *Naṣr.* 293–294; vv. 4–11, without the prelude, make up No. 54 of the Brit. Mus. MS. of the *Mufaḍḍalīyāt* (Bm) and No. 74 (fol. 113 *r.* and *v.*) of the *Kitāb al-Ikhtiyārain* (Kk), both of which insert v. 11 between vv. 8 and 9. The *Maṣāri' al-'Ushshāq* (Const. ed.) p. 329 has the story, and quotes vv. 4, 8, 5, and 6.

2. *Agh.* لبثي, بسائقة, بسائقة.

3. *Agh.* تنظرا في اليوم.

4. *Maṣāri'*, Kk and Bm نَفْسِي. *Agh.* سوا. Kkc: ويروى لِأَشْتَمَ: اي ما هِيَ برشيدةٍ اذ تُكلِّفني أن اشتم عَمّي.

5. *Maṣāri'*, فقد, بوائِقُ. *Agh.* منّي, وافرغ, لؤمي. Kkc and Bmc: القوارص العيب والتنقّص . والجمّة الكثيرة . أفْرَعَ انْحَدَرَ اراد وإنْ صعّد في امري وصوّب : وافرع حرف من الاضداد يقال افرع اذا انحدر وافرع اذا صعّد.

6. *Maṣāri'* جاهِدٍ (for كادني). *Agh.* على غير جرم. Bm and Kk: وَمَا ذَاكَ مِنْ قَوْلٍ أَكُونُ جَنَيْتُهُ.

7. *Agh.* بخلّة. Bm and Kk يُدْعَى. Kkc and Bmc: يُدْعَى بِحَبْلِهِ اي يُدْخَل في جِوارِهِ . والمقامة المجلس . والتنديد رفع الصوت.

8. Kk متعلس (*sic*). *Maṣāri'* اخمدا (for اوقدا).

9. Kk فإنْ. *Agh.* مرقدا (*sic*). Kkc and Bmc:

كحل هي السَّنَة الشديدة الجدبة . وصَرَّحَتْ خَلَصَتْ . ومِرْفَد ما يُرْفَد به الضَّيْفُ اي يُعْطَى: وانشد

لَهَا مِرْفَدٌ سَبْعُونَ أَلْفَ مُدَبَّجٍ فَهَلْ فِي مَعَدٍّ مِثْلُ ذَلِكَ مِرْفَدَا

والعَرِيَّة البارِدة : يقال يومٌ عَرِيٌّ وغَداة عَرِيَّة : ويقال أَجِدُ عُرَواءَ الحُمَّى اي حِسَّها وبَرْدَها : ويقال ريحٌ عَرِيَّة اذا كانت السماء نَقِيَّة من السحاب وهو اشدّ ما يكون من البرد.

10. *Agh.* خطبهم (*sic*). Kk وطي العوالى وحكمهم (*sic*). Kkc and Bmc: ويروى وَأَجْمَدَا اي لم يُعْطِ شيْأً. وَطْؤهم غِشْيانُهم وحَطْمهم ركوبهم إيّاهُ: قال انما قال هذا وذكره لأنّه ضَرَبَهُ مَثَلًا. ومعنى أَخْمَدَ أَطْفَأَ نارَهُ ✡ [يعني اخمد ناره بُخْلًا . ورُوِيَ أَجْمَدَا والمُجْمِدُ البخيل *Agh.* c]

11. *Agh.* اجردا (*sic*), with note الاجرد الجعد اليد البخيل. Kk and Bm إلّا ٱبْنُ حُرَّةٍ. Kkc and Bmc: ويروى إلّا مُحافِظٌ . قال وفَرْج الحَيِّ موضعُ الثَّغرِ الذي يُخافُ منه . والمُحَيَّا الوجه. والأَحْرَدُ الجعد اليد الذي لا يُعْطِي شيْأً.

TRANSLATION

For the story connected with this piece see the Introduction, p. 2. Vv. 1–3, the prelude, evidently shaped on the model of the verses of the Elder Muraqqish, the poet's uncle, in *Mufaḍḍalīyāt* xlv, 1, 2. Vv. 4–11, praise of Marthad.

(1) Ye two comrades of mine, be not in such haste to be gone, but gather you some provision for the way, join yet in pleasant converse with me, and put off the parting till to-morrow:

(2) Staying here for a day longer will not cause us to miss any coming gain, nor will my hurrying away a day earlier help me to outstrip Death;

(3) And if ye grant me a respite for to-day, I shall satisfy a longing desire, and ye will place me under an obligation, and gather praise from me.

* * * * * * * *

(4) By thy life! that soul is not very rightly directed that counsels me secretly to renounce my tie to Marthad:

(5) Yea, even though harsh words a many have been uttered by him, and time after time he has reviled me up and down:

(6) For no fault of which I was guilty, save only the word of a wrongful self-seeker, who plotted deceitfully against me, and did his utmost to gain his end.

(7) Yea, goodly is the Man, by my life, to whose protection thou mayst surely appeal, what time in the tribal assembly the crier raises his cry!

(8) Great the pile of ashes beneath his cauldron, his face unruffled by a frown: never does he disappoint any [of food] therefrom when he lights his fire under it.

(9) Even though stark famine reigns abroad, and an ice-cold wind blows, leaving even the rich nought wherewith to help [the poor and the stranger],

(10) Thou endurest the press of the clients and the crushing of their multitude, when even their kinsman grudges them a gift and quenches his fire.

(11) Yea, there defends not the weak place in the bulwarks of a tribe any but one stout of heart, bountiful of face, glorious, not close of fist.

NOTES

(1) The construction of *'an* in this verse implies a negative which is not expressed. We see from vv. 2 and 3 that the meaning is to beg for a day's more delay before the coming parting, and we must therefore take the literal meaning of v. 1 to be: "Be not in so great a hurry *as not to take* provision for the way, *not* to allow me the pleasure of intercourse with my friends, and *not* to wait till to-morrow." For this negative use of *'an* compare Ibn Hishām, p. 769[18]: *Kāna Rasūlu-llāhi . . . lā yaḥqiru 'aḥadan 'an*

yadʻuwahu ilà-l-Islāmi wa-yaʻriḍahu ʻalaihi, "The Prophet did not despise anyone *so as not to invite* him to accept Islam or to offer it to him"; so also in Ṭabarī, i, 1397[20]: *'akramtu saifa Rasūli-llāhi 'an 'aqtula bihi-mra'atan*: "I honoured the sword of the Prophet so much that *I could not kill* a woman with it."*

"To gather provision for the way," *tazawwud*, is used metaphorically of pleasant memories which friends carry away with them after parting: see index to *Mufaḍḍt.* ii, p. 384.

Shaml is a word not adequately explained by the Lexx.: it is a vague and rather general term, but when construed with *jamʻ* may be rendered "harmony, unity of feeling, pleasant intercourse." *Cf.* Ibn Hishām 518[8]: *Amsau bi-ḥamdi-llāhi mujtamiʻi-sh-shamli.* "They were—God be praised!—living together in harmony."

(2) That *maghnam* here has the meaning of "gain," and not of "spoiling" appears to be clear from the parallel passage of Muraqqish, where *saiban muqbilā* corresponds to it.

(5) Notice the two opposite meanings of *afraʻa* "he ascended," and also "he descended": here the sense is the latter.

(6) The reference, according to the tradition, is to Marthad's young wife: see the story as cited above.

وقال

II

١ أرى جارتي خفّت وخفّ نصيحها وحبّ بها لولا النوى وطموحها

٢ فبيني على نجمٍ شخيسٍ نحوسه واشأم طيرِ الزاجرين سنيحها

٣ فإن تشغبي فالشغب منّي سجيّة إذا شيمتي لم يؤت منها سجيحها

٤ أقارض أقواما فأوفي قروضهم وعفّ إذا أردى النفوس شحيحها

٥ على أن قومي أشقذوني فأصبحت ديارِي بأرضٍ غيرِ دانٍ نبوحها

* I owe this explanation of the verse, and the examples cited of the peculiar use of *'an* with ellipse of the negative, to Prof. Bevan. The translation offered in *Mufaḍḍalīyāt* ii, 169 of these two verses of ʻAmr's is incorrect, and that now given should be substituted for it.

٦ تَنَفَّذَ مِنْهُمْ نَافِذَاتٌ فَسُؤْنَنِي ... وَأَضْمَرَ أَضْغَانًا عَلَيَّ كُشُوحُهَا

٧ فَقُلْتُ فِرَاقُ الدَّارِ أَجْمَلُ بَيْنَنَا ... وَقَدْ يَنْتَئِي عَنْ دَارِ سَوْءٍ نَزِيحُهَا

٨ عَلَى أَنَّنِي قَدْ أَدَّعِي بِأَبِيهِمُ ... إِذَا عَمَّتِ الدَّعْوَى وَثَابَ صَرِيحُهَا

ثَابَ صَرِيحُهَا كَثُرَ النِّدَاءُ بِالصَّرِيحِ وذَهَبَ الّذين ايِسُوا صُرَحَاءَ ۞

٩ وَأَنِّي أَرَى دِينِي يُوَافِقُ دِينَهُمْ ... إِذَا نَسَكُوا أَفْرَاعَهَا وَذَبِيحَهَا

ويروى نُسِكَتْ وهو اجود . وأَفْرَاع جمع فَرَعٍ وهو حُوارٌ صغير يُذْبَح في اوّل النتاج ويُلْبَس جِلْدُه آخَر وكذلك [كانوا] يفعلون في اوّل النتاج ۞

١٠ وَمَنْزِلَةٍ بِالْحَجِّ أُخْرَى عَرَفْتُهَا ... لَهَا نُفْعَةٌ لَا يُسْتَطَاعُ بُرُوحُهَا

نُفْعَة يعني المَشْعَر كانت ربيعةُ تَقِفُ به لَيْسَ لهم غَيْرُه ۞

١١ بِوُدِّكِ مَا قَوْمِي عَلَى أَنْ تَرَكْتِهِمْ ... سُلَيْمَى إِذَا هَبَّتْ شَمَالٌ وَرِيحُهَا

اي على وُدِّكِ قَوْمي وما زايدة . وأَذَمُّ ما يكون الشمال عندهم في الجَدْب وحِينَئِذٍ يُحِبُّون اهلَ الإِطْعامِ والإِيْسارِ ۞

١٢ إِذَا النَّجْمُ أَمْسَى مَغْرِبَ الشَّمْسِ رَائِبًا ... وَلَمْ يَكُ بَرْقٌ فِي السَّمَاءِ يُلِيحُهَا

يُلِيحها يَحْمِلها على ان تَلُوحَ ۞

١٣ وَغَابَ شُعَاعُ الشَّمْسِ فِي غَيْرِ جُلْبَةٍ ... وَلَا غَمْرَةٍ إِلَّا وَشِيكًا مُصُوحُهَا

١٤ وَهَاجَ عَمَاءٌ مُقْشَعِرٌّ كَأَنَّهُ ... نَقِيلَةُ نَعْلٍ بَانَ مِنْهَا سَرِيحُهَا

١٥ بِأَيْدِيهِمِ مَقْرُومَةٌ وَمَغَالِقٌ ... يَعُودُ بِأَرْزَاقِ الْعِبَادِ مَنِيحُهَا

١٦ وَمَلْمُومَةٍ لا يَخْرِقُ الطَّرْفُ عَرْضَهَا   لَهَا كَوْكَبٌ فَخْمٌ شَدِيدٌ وُضُوحُهَا

١٧ تَسِيرُ وَتُزْجِي السَّمَّ تَحْتَ نُحُورِهَا   كَرِيهٌ إِلَى مَنْ فَاجَأَتْهُ صَبُوحُهَا

١٨ عَلَى مُقْذَحِرَّاتٍ وَهُنَّ عَوَابِسٌ   ضَبَائِرُ مَوْتٍ لَا يُرَاحُ مُرِيحُهَا

١٩ نَبَذْنَا إِلَيْهِمْ دَعْوَةً يَالَ مَالِكٍ   لَهَا إِرْبَةٌ إِنْ لَمْ تَجِدْ مَنْ يُرِيحُهَا

٢٠ فَسِرْنَا عَلَيْهِمْ سَوْرَةً ثَعْلَبِيَّةً   وَأَسْيَافُنَا يَجْرِي عَلَيْهِمْ نُضُوحُهَا

٢١ وَأَرْمَاحُنَا يَنْهَزْنَهُمْ نَهْزَ جُمَّةٍ   يَعُودُ عَلَيْهِمْ وِرْدُنَا فَنُمِيحُهَا

نَهْزَ جُمَّةٍ اي انتزاع ما فيها : يقول كُلَّما وردناها عُدْنا اليها ۞

٢٢ فَدَارَتْ رَحَانَا سَاعَةً وَرَحَاهُمُ   وَدَرَّتْ طِبَاقًا بَعْدَ بَكْءٍ لَقُوحُهَا

٢٣ فَمَا أَتْلَفَتْ أَيْدِيهِمُ مِنْ نُفُوسِنَا   وَإِنْ كَرُمَتْ فَإِنَّنَا لَا نَنُوحُهَا

٢٤ فَقُلْنَا هِيَ النُّهْبَى وَحَلَّ حَرَامُهَا   وَكَانَتْ حِمًى مَا قَبْلَنَا فَنُبِيحُهَا

٢٥ فَأُبْنَا وَآبُوا كُلُّنَا بِمَضِيضَةٍ   مُهَمَّلَةٍ أَجْرَاحُنَا وَجُرُوحُهَا

بمضيضة اي قد أَمَضَّنا الجِراحُ . مُهمَّلة أُهْمِلْنَ فلا يُطْلَبْنَ ۞

This poem is in Kk (No. 70, foll. 109 *v.* to 112 *r.* with full commentary) and Bm (No. 146). Vv. 1–4 and 23, 25 are in BQut., *Shi'r*, p. 222; vv. 1, 2 and 11 are in *Iqtiḍāb* 455–6; v. 2 in Murtaḍà, *Amālī* ii, 110; v. 15 in Suyūṭī, *Ashbāh* iii, 32, and in LA the following vv. are cited:

v. 2 LA iii, 322[1] } with 'Amr's name.
v. 3 ,, i, 486[18] }
v. 16 ,, ii, 216[15] anon.

1. BQut. وحُبَّ بِها. Kkc: النَصِيح جارُها الذي يَنْصَحُ لها . وقوله وحَبَّ بِها اي ما أَحَبَّها إِلَيَّ
وانشد للحٰرث بن وَعْلَة * وَلَحَبَّ بِالآيَاتِ وَالرَّسْمِ *

2. BQut. سَنِيحٍ نُحُوسُهُ (with شخيص as *v.l.*): LA and Murtaḍà طَيْرٍ سَنِيحٍ نُحوسُهُ : Kk and Bm سَجِيسٍ نُحُوسُهُ (with note يقال لا آتيكَ سَجِيسَ الدَهْرِ اي مُسْتَمَرَّهُ). The *Iqtiḍāb* has شخيس.

3. BQut. فالشَّعْبُ مِنْكَ (*sic*). Kkc and Bmc: يقول انا أَشْغَبُ على مَنْ يَشْغَبُ عليَّ : ومثله

فَإِنْ تَقْصِدِي فَالقَصْدُ مِنّي سَجِيَّةٌ وَإِنْ تَجْمَحِي تَلْقَيْ لِجَامَ الْجَوَامِحِ

والسَّجِيح الطريقة من الخير والشرّ [يقال مرّت العين على سُجوحها وسَجْحها [Bmc ✡

4. BQut. أَبْدَى النُّفُوسَ, بِقَرْضِهِمْ. Kk and Bm as text.

5. Kkc and Bmc: أَشْقَذُوني طَرَّدُوني وباعَدُوني . والنُبُوح ضَجَّةُ الناس وصياحُهم ✡

6. Kkc and Bmc: اي مَرَّتْ بي أَشْياءُ مِنْهم ظَهَرَتْ وأَضْمَرُوا أشياء لم تَظْهَرْ لي

7. Kk as text. Bm عَنْ دَارِ قَوْمٍ. Kkc: النَزِيح المتباعد يقول مَنْ تباعَدَ عنها لم يُصِبْهُ منها شيءٌ يُوذِيه ✡

8. Kk أَنْتَمِي لِأَبِيهِمْ, Bm أَنتمي بِأَبِيهِمْ.

9. Kk and Bm as text. Kkc and Bmc: الفَرَعُ ضربٌ من الشآءِ يُذْبَحُ ويُوخَذ جِلْدُه فيجعل على شي (*sic*) آخر: والذبيح نُسْكٌ ✡ [يقول انا وإنْ ذَهَبْتُ الى قومٍ لا يُفْرِعُونَ ولا يَذْبَحون فديني مُوافق دينِ قومي :Bmc]

10. Omitted in Kk and Bm. The word نُفْعَة (so vocalized in MS.) is not in the Lexx.

11. Kkc and Bmc: يقول بُوُدِّكِ مُجاوَرَةَ قومي اذا كان الزمان هكذي اي في هذه الحال. But compare *Mufḍl.* p. 476, v. 11 of poem L (Muraqqish al-Akbar), and commentary.

12. Kkc ✡ رابِئًا قال هذا وقتٌ اذا كان الشتاء : Bmc adds. يُليحُها اي يَدَعُها تلوح ومعنى لاح ظهر يقول لم يكن في السمآء بَرْقٌ يُظْهِرُ السماء حتى تلوحَ: لاح البَرْقُ—:Bm goes on. كان كذلك وألاح ✡

13. Bm وَلَا غَمْرَةً: Kk not clear. Kkc: في غَيْرِ جُلْبَةٍ اي تغيب في عقب غيمٍ. وقوله غمرة يريد شدة...مُصُوحُها ذَهابُها ✡

Bmc: ✡ غاب ذهب وذلك ان يكون في الجَدْب تغيب الشمس في عَقْبِ غَيْمٍ . وشيك سريع.

14. Kk and Bm غَمامٌ. Kkc: النقيلة نعلٌ قد تقطَّع خِصافُها وذَهَبَتْ والسريح السُيُور: شبَّه السحاب بذلك لانها يابسة لا مآءَ فيها ✡

Bmc: نقيلةٌ نعلٌ خَلَقٌ وهي الرِقاع : والسريح السُيور التي تُخْصَفُ بها : يقول ذهَب خِصافُها فهي خَلَقٌ : وانّما شبَّه السحاب بذلك لانّها يابسة لا ماءَ فيها ✡

After v. 14 Kk and Bm have two additional verses:

إِذَا عُدِمَ الْمَحْلُوبُ عَادَتْ عَلَيْهِمُ قُدُورٌ كَثِيرٌ فِي الْقِصَاعِ قَدِيحُهَا (14 *a*)

Kkc: ✡ عُدِمَ المحلوب لم يُوجَدْ: والقديح المغروف. Bm reads أَعْدَمَ for عُدِمَ, and notes ويروى اذا عُدِمَ المحلوب ✡

يَثُوبُ عَلَيْهِمْ كُلُّ ضَيْفٍ وَجَانِبٍ كَمَا رَدَّ دَهْدَاهُ الْقِلَاصِ نَضِيحُهَا (14 *b*)

Kkc: الجانب الغريب. ودَهْداهُ القِلاص صِغارُها. والنضيح الحَوْض: اي هم يصيرون الى ذلك كما تصير هذه الابل الى الحوض ۞

15. For بأيْديهم Kk and Bm have بأايِهِمْ (بآيِهِمْ), and العيال for العباد: Bm has العباد as *v.l.* Kkc: بآيهم بعلاماتهم. والمغالق السِهام واحدها مِغْلَق. والمقرومة منها المُعلَّمة لأن تُعْرَف. والمنيح سَهْمٌ يُسْتعار يُدْخَل في القداح [اذا خَرَجَ أُعيدَ Bmc] يقول يَخْرُجُ كثيرًا فيخرج معه سهمًا (*sic*) [سَهْمُنا Bmc] ۞

16. Kkc and Bmc:
ملمومة كتيبة مجتمعةٌ [مَلْساءُ Bm] لا يَنْفُذها الطرف من كثرتها. والكوكب مُعْظَم الشيء ۞

17. Our MS. has corruptly الشَّمْسَ for السَّمَّر, and كريم for كريه, which are the readings of Kk and Bm. Kkc and Bmc: يريد تُقَدِّم السَّمَّر بين أَيْديها ۞.

18. Kkc and Bmc: المُقْذَحِرّ الذي يتهيّأ للشَّدّ وعَبَس. ضبائر موت اجناس (?) موت. لا يُراحُ مُريحُها يقول لا يُعادُ عليها [عليهم Bm] فهو [مُتقدِّم?] أبدًا ۞

Bm adds ويقال سَحاباتُ مَوْتٍ.

19. Our MS. has يال عامرٍ for يالَ مالكٍ, which is the reading of Kk and Bm. This seems evidently to be a careless slip of the copyist. Kkc: نَبَذْنا اليهم أَلْقَيْنا اليهم دعوةً. لها إِرْبَةٌ لها حاجةٌ. مَنْ يُريحها مَنْ يَرُدّها بِفِداءٍ وبما تُرَدُّ به: اي لمّا رأيْناهم دعونا يال مالك يعني قومه ۞

20. For ثَعْلَبيَّة Kk reads أَوْهَنْتُهم, Bm وَهَنْتُهُمْ (*sic*). Kkc: فَسُرْنا اليهم اي ارتفعنا اليهم وسَمَوْنا بالسُّيوف: قال الراجز * فَرُبَّ ذي سُرادِقٍ مَحْضُورِ * سُرْتُ إِلَيْهِ فِي أَعالِي السُّورِ * اي ارتفعتُ اليه فَقَهَرْتُه. والنَضْح وجمعه نُضُوح ما تطايَرَ على صفائح السيوف من الدم: والنَضْخ بالخاء اكثر من النضح. أَوْهَنَتْهم أَضْعَفَتْهم ۞

21. Kk وَنَميحُها, Bm ويَميحُها. Kkc: قوله يعود عليهم اي نطعُن عليهم مرّةً بعد مرّة. وقوله ونميحها اي نَميحُ الجَمَّةَ نَسْتَخْرِجُ ماءها. ونَهْزُها اي يَنْزِعْنَ ماءها ۞ (Bmc substantially the same)

22. Kkc (Bm no scholion): فدارَتْ رحانا اي جَماعَتُنا وانما يَصِف اعتراكَهم في الحرب يُشَبِّهُهُ بِدَوَرانِ الرَحا. والبُكْءُ قِلّة الدَرّ واللَّقُوح الناقة وانما ضرَبه مَثَلاً ۞

23. Kkc and Bmc: يقول من قتلوا مِنّا فإنّا لا نَنُوح عليه لأنا صُبُرٌ على المصائب لا نبكي على هالكٍ ۞

24. Kkc: النُهْبَى فُعْلَى من النَّهْب. وقوله وحَلَّ حَرامُها يقول ما كان يُمْنَعُ حَلّ لنا فَأَبَحْناهُ وقد كان [حَرامًا]. وما هنا صِلَةٌ ۞ Bmc *id.*

25. Kk مُهَمَّلَةً (Bm and BQut. as text مُهَمَّلَةٍ). Bmc (Kk here defective through *lacunas* in original): مضيضة حُرْقَةٌ ما يُمِضُّنا ويُمِضُّهم. مهمّلة قد أُهْمِلْنَ فما يُطْلَبْنَ ۞

After v. 25 Kk and Bm have an additional verse:

وَكُنَّا إِذَا أَحْلَامُ قَوْمٍ تَغَيَّبَتْ   نَشِحُّ عَلَى أَحْلَامِنَا فَنُرِيحُهَا (25 *a*)

اي نُرِيحُها كما يُرِيحُ الراعِي الغَنَمَ: اي لا تَغِيبُ عنّا: وانشد: * والأَحْلامُ غَيْرُ عَوازِبِ *

TRANSLATION

Vv. 1–3, prelude: v. 4, self-praise: vv. 5–7, quarrel with his people, perhaps connected with the false accusation brought against him by the wife of his uncle Marthad (see No. I). Vv. 8–15, praise of his tribe, notwithstanding their alienation. He uses the same battle-cry (v. 8), and observes the same religious rites (9, 10). In the bitterness of winter and famine they are foremost in feeding the hungry (11–15). Then follows a description of a battle with their foes, a mighty host (16–18), whom the House of Mālik encounter with a vigour equal to their own (19–22). His clan bear their losses with dignity (23, 24), and so do their enemies (25). Praise of their steadfastness (25*a*). The poem is regarded by Arab critics as a fine example of those which give due praise to the author's foes (*al-munṣifāt*), perhaps in this case the sister-tribe of Taghlib, with whom Bakr waged the long War of al-Basūs. Vv. 9 and 10 are specially notable for their mention of common religious rites, which are very seldom referred to in the ancient poetry.

(1) I see that my neighbour has flitted, and flitted also her admonisher: how love-worthy were she to me, but for distance and her self-will!

(2) Go thy way then, with a star that ceases not to carry an evil influence: the most ill-omened bird of the diviners is that which passes from left to right.

(3) And if thou oppose me, know that opposition is a character of mine, when my nature is not met with gentleness answering to its own.

(4) I exchange loans with my fellows, and I render honestly to them what is owing: I respect myself, [and am generous] what time niggardliness brings ruin to those who suffer from it.

(5) Notwithstanding that my people have driven me away, and my place of sojourn has come to be in a land the clamour of which is far different from that of mine.

(6) Piercing [calumnies] penetrated to me from them, and pained me, and their hearts cherished hatred against me within.

(7) Therefore I said 'To shift my abode is the best thing for me in the relations which exist between us: he who departs is quit of a dwelling that brings him pain':

(8) Notwithstanding that I shout [in battle] the war-cry of their Father's name, when the clamour spreads through the host, and those of pure stock gather close together;

(9) And that I see that my religion agrees with theirs when they bow in worship, both as to the offering of firstlings and the manner of sacrifice;

(10) And many another observance in the Pilgrimage do I follow [with them], that brings its blessing (?), departure from which is not permitted.

(11) By thy God Wudd, what men are my people, notwithstanding that thou hast left them, O Sulaimà, what time the wind blows cold from the North!

(12) When the Pleiades are high in the heavens at set of sun, and there is never a flash in the sky to light it up,

(13) And the rays of the sun go down with no wisp of cloud above them, nor any bank into which they plunge, save one that soon melts away,

(14) And a patch of cloud, frayed in its edges, looking like the tatters of a camel's shoe whereof the thongs [that hold it on] have parted from it, hurries along [before the wind],

[(14*a*) When no milk can be drawn from the udder—then by them are set up again the cauldrons the contents of which are abundantly ladled out into the great platters.

[(14*b*) About them cluster all the guests and strangers, as the watering-trough gathers about it the crowd of young camels.]

(15) In their hands are gaming-arrows marked with notches bitten into them, of which even those which ordinarily are blanks come forth with portions to feed the needy.

* * * * * * * *

(16) And many the densely-set host of horse, through the serried ranks of which the eye cannot pierce, with a mighty glittering sheen overpowering in its brightness—

(17) It moves along, driving poison before the breasts of its steeds—dreadful the morning draught thereof to those on whom it falls unawares—

(18) Mounted on grim-faced horses, with lips drawn back for the fight, are all possible shapes of death, the sender-forth of which cannot be turned back—

(19) To them we have cast the defiance of battle— 'Ho! we are kin of Mālik!' a want it has, [this cry,] if it find not one who can lead it back [satisfied] to its home;

(20) Then we dash against them with a mastery such as becomes the stock of [Qais son of] Tha'labah, and our swords cause the blood to spirt out upon them,

(21) And our spears draw their blood as one fetches up the water of a full well: our first drawing returns upon them, till we exhaust their blood to the last drop.

(22) Then whirled our war-mill for a while, and theirs; and [War's] milch camel yielded milk in abundance, after giving little at first;

(23) And those of our side whom their hands brought to death, dear and precious though they were, we wailed not for them:

(24) We said—'They are but [War's] spoil: now that which was forbidden of them has become public: they were a preserved pasture aforetime, but now we throw them open to all.'

(25) So we returned home, and they likewise, all of us with a keen smarting pain in our hearts: yet our wounds counted as nothing to us, nor theirs to them.

[(25*a*) Yea, our wont is, when the wits of other men vanish in distraction, to hold fast to our wits and shepherd them safely home.]

NOTES

(1) "Her admonisher," that is, the person having the woman referred to in guardianship: the word corresponds to the *amīr* of No. XV, v. 3.

(2) The translation adopts the reading *sajīsin* from the gloss of Kk and Bm instead of the *shakhīsin* of the text: the latter word (also written *shakhīṣ*) does not seem to make sense. The meaning attributed to *sanīḥ* is that which the word bears in Najd: in the Ḥijāz it has the opposite sense: see *Mufaḍḍt.* ii, p. 352, note to v. 23.

(4) The reading of BQut., *abda-n-nufūsa*, perhaps gives a better sense—"[when niggardliness] exposes the true natures of men."

(5) The rendering follows the explanation of *nubūḥ* in the gloss (and also in Lane), which seems the most natural, since the poet was among alien Aramaic-speakers. In *Naqā'iḍ* 496[18] the word is explained as meaning "throngs, companies": if this sense be adopted, the country would be described as "sparsely inhabited" (Bevan).

(9) As stated in the gloss, *nusikat 'afrā'uhā* is perhaps a preferable reading—"when the firstlings and sacrifice are offered." *Dīn*, religion, seems here to be treated as a feminine word, unless we take the feminine pronoun in *'afrā'uhā wa-dhabīḥuhā* to refer to the tribe as a unity, in spite of the plurals in *dīnahum* and *nasakū*: Prof. Bevan has pointed out a construction of this kind in Labīd, *Mu'all.*, 83, 84. The præ-islamic Arabs, like the Hebrews, offered the first-born of their animals to their gods.

(10) *Manzilah* is a technical term for an observance of the Pilgrimage to Mecca: see *Dīw.* of 'Āmir, frag. 16 (p. 125). The word *nuf'ah* (so vocalized in the MS.) does not occur in the Lexx.: it may mean, as rendered, a rite bringing a benefit or blessing with it.

(11) This verse is imitated from one by the Elder Muraqqish, 'Amr's uncle, *Mufaḍḍt.* L, 11. The gloss wrongly interprets it.

(12) The position assigned to the Pleiades, in the middle of the sky at sunset, is that which they would have held, in the 5th or 6th century A.D., in January, in the middle of winter.

(13) *Ghamrah* usually means a body of deep water, but here it must, I think, be used for a thick bank of cloud on the horizon at sunset.

Vv. 14*a* and 14*b* are in the version of the ode contained in Kk and Bm, and seem naturally to come in here.

(15) This verse, like v. 11, is imitated from one by the Elder Muraqqish, *Mufaḍḍt.* L, 12. The game of *Maisir* was played with ten arrows, seven of which carried portions of the slain camel which constituted the stakes, and were marked with notches (made with the teeth) indicating the number of portions assigned to each, while three were blank. Of these blanks the *manīḥ* was one. The game is constantly mentioned in the old poetry in connection with the feeding of the poor in times of famine by rich people, who offered their camels for slaughter, and by means of the game distributed the charge among themselves. See *Mufaḍḍt.* ii, index, *s.v. Maisir.* Another possible meaning of *manīḥ* is "borrowed," *i.e.*, a lucky arrow borrowed for its good luck: LA iii, 446, bottom. See note at end of this book referring to Ṭarafah viii, 3.

(17) The MS. has *tuzji-sh-shamsa*, which seems to make no sense. Kk and Bm have *tuzji-s-samma* (repeated in the gloss), which I take to refer to the deadly spear-points, couched in the onset. The wounds of spear-points are called *samman muqashshabā* in *Mufaḍḍt.* cxiii, 19; and in No. XIII, v. 27, *post*, our poet calls an arrow *dhu'āf*, "poison." Prof. Bevan suggests reading *sumra*, "tawny [spears]," but this seems to me unnecessary. The feminine pronoun in *ṣabūḥuhā* probably refers to *malmūmah* in v. 16.

(18) The word *ḍabā'ir* in this verse is not clearly explained in the Lexx., which render it "troops," or "companies," and the gloss of Kk has an illegible and unintelligible word for it: it seems probable that it is a *metathesis* of *ḍarā'ib*, "divers kinds." The additional gloss in Bm seems to indicate a reading *ṣabā'ir*, pl. of *ṣubārah*, "a white cloud." The verb *arāḥa* occurs three times in this poem, in vv. 18, 19, and 25*a*; in each case the primary sense is "to bring home (camels) from pasture in the evening"; used metaphorically, it is applied to warriors returning home after fight, and *murīḥ* means the herdsman (*i.e.*, captain or leader) who controls them. In v. 18 I understand the sense to be that the leader of the enemy's party cannot be turned back, and similarly those who follow him.

(19) In this verse the battle-cry, *da'wah*, is personified in *lahā 'irbatun*: "it has a craving" which must be satisfied, and goes onwards until it finds some one who leads it back homewards (*yurīḥuhā*) satiated with blood.

(21) The verb *nahaza* is properly to draw a bucket through the water in order to fill it: *Naq.* 779[10]. The comparison of spears to well-ropes is a commonplace in the ancient poetry: *e.g.*, *Mufaḍḍt.* xxii, 21.

(22) For the "War-mill" cf. *Mu'allaqah* of Zuhair v. 31, and that of 'Amr b. Kulthūm v. 26. Since a mill does not yield milk, the fem. pronoun in *laqūḥuhā* must refer to *Ḥarb*, War, understood: see index to *Mufaḍḍt.* ii, 336 "War."

وقال

III

١ إنْ أكُ قد أقصرتُ عن طولِ رِحلةٍ   فيا رُبَّ أصحابٍ بعثتُ كِرامِ

٢ فقلتُ لهم سِيروا فِدى خالتي لكم   أَما تجِدون الرِّيحَ ذاتَ سِهامِ

٣ فقاموا إلى عِيسٍ قد انضمّ لحمها   موقّفةٍ أرساغها بِخِدامِ

٤ وقمتُ إلى وجناءَ كالفحلِ جبلةٍ   تجاوبُ شدّي نسعُها ببغامِ

٥ [فادّلجُ حتّى تطلعَ الشمسُ قاصدًا   ولو خلطتْ ظلماؤها بقتامِ]

٦ فأوردتُهم ماءً على حينِ وِردِهِ   عليهِ خليطٌ من قطًا وحمامِ

٧ وأهونُ كفٍّ لا تضيرُكَ ضيرةً   يدٌ بينَ أيدٍ في إناءِ طعامِ

٨ يدٌ من بعيدٍ أو قريبٍ أتتْ بهِ   شآميةٌ غبراءُ ذاتُ قتامِ

٩ كأنّي وقدْ جاوزتُ تسعينَ حجّةً   خلعتُ بها يومًا عِذارَ لِجامي

١٠ على الراحتينِ مرّةً وعلى العصا   أنوءُ ثلاثًا بعدهنّ قِيامي

١١ رمتني بناتُ الدهرِ من حيثُ لا أرى   فكيفَ لِمنْ يُرمى وليسَ بِرامِ

١٢ فلو أنّها نبلٌ إذًا لاتّقيتُها   ولكنّني أُرمى بغيرِ سهامِ

ويروى: فَلَوْ أنّني أُرْمَى بِسَهْمٍ تَقَيْتُهُ ✡

١٣ إذا ما رآني الناسُ قالوا ألمْ تكنْ   حديثًا جديدَ البزِّ غيرَ كهامِ

١٤ وأفنى وما أُفني من الدهرِ ليلةً   ولمْ يُغنِ ما أفنيتُ سِلكَ نِظامِ

١٥ وأهلكني تأميلُ يومٍ وليلةٍ   وتأميلُ عامٍ بعدَ ذاكَ وعامِ

This poem, except v. 4, is in Kk (No. 75), foll. 113*v.* to 114*r.*, and Bm, No. 55 (these add v. 5); vv. 9–15 are in *Agh.* xvi, 165; vv. 11, 15, 13, 14, 12, 10, 9 are in BQut., *Shi'r*, p. 223, in this order. In the *Kitāb al-Mu'ammarīn*, p. 68, are vv. 9, 11, 12, 13, 14, 10, and on p. 102 the same vv. in a slightly differing text; in Murtaḍà, *Amālī* i, 35, and in Buḥt., *Ḥam.* p. 292, vv. 9–12 and 14, 15; Jāḥiḍh, *Bayān* ii, 120, has vv. 7 and 8. *Khiz.* i. 338–9 has vv. 13, 14; v. 2 in Sībawaihi i, 76^{2}, v. 3 *id.* 120^{22}.

1. Bm قَصَّرْتُ (Kk as text): Kk and Bm فِتْيَانٍ. Kk notes: ويروى: عَنْ بَعْضِ رِحْلَةٍ.

2. Bm and Kk وَقُلْتُ. Kkc: ذات سَهامٍ ذات حَرُورٍ والسهام حَرٌّ يَتَوهَّجُ فوق الارض.

3. Bmc and Kkc: الأَعْيَس البعير الأَبْيَض الى الصُهْبَة . وانْضَمَّ لَحْمُها اي ضَمُرَتْ . واصل التَوْقِيف مأخوذ من الوَقْف وهو الخَلْخال: وتسمّى العُقابُ مُوَقَّفَةً اذا كان في ريشها خطوطُ بَياضٍ: يريد السُيور التي تُشَدّ بها النِعال وهي سيور تشدّ في الرُسْغ ثمّ يُشَدُّ بها السَرائِحُ ۞

4. Omitted in Kk and Bm.

5. (Not in our MS.) Bmc: القَصْد الِاهْتِداء والقَتام الغُبار: يقول أَهْتَدِي في الظُلْمَة والغُبار۞.

6. Kk عَلَى غَيْرِ وِرْدِهِ, but scholion has حِين as text, and so Bm.

Kkc: يقول لم أُؤَخِّرْ نَفسي عن وقت ورده ۞

7. Kkc: يقول: أَهْوَنُ كَفٍّ عليك كَفُّ غَرِيبٍ او قريبٍ تُصيب شيئًا من طعامٍ تقع يَدُه بَيْنَ أَيْدِيهم ثم يذهب ۞

8. Kk, Bm, and *Bayān* read

يَدُ مِنْ غَرِيبٍ أَوْ قَرِيبٍ بِقَفْرَةٍ   أَتَتْكَ بِهَا غَبْرَاءُ ذَاتُ قَتَامِ

Kkc: اي عَشِيَّةٌ فيها رِيحٌ وغَبَرَةٌ

9. Kk and Bm, and Murtaḍà خَلَّفْتُ for جاوَزْتُ and عَنِّي for يَوْمًا: *Agh.* عنان لجام ,عنّي ,جاوزت: *Mu'amm.*, BQut., عَنِّي.

Kkc: يقول لا أَجِدُ مَسَرَّ[ة] ما مَضَى من عُمْري كانّي خَلَعْتُ بها لجامًا: وقال الآخر

كَأَنِّي وَقَدْ خَلَّفْتُ تِسْعِينَ حِجَّةً   خَلَعْتُ بِهَا عَنْ مَنْكِبَيَّ رِدَائِيَا

[This v. is attributed to Labīd: see *Agh.* xiv, 94, and xvi, 165.]

10. Omitted by Kk and Bm, but inserted in Bm in margin between vv. 14 and 15: so also in *Mu'amm.* 69 and 102, between vv. 14 and 15. As in text in BQut., Buḥt., *Agh.* and Mbd *Kāmil* 124^{19}.

11. Buḥt. and Murtaḍà صُرُوف for بنات: BQut., *Agh.* 165^{14}, Murtaḍà, بِمَنْ. Kk, Bm, Buḥt., *Agh.* 165^{5} read فَما بَالُ مَنْ يُرْمَى, and so *Mu'amm.* p. 102: on p. 68 as our text. Kkc: (*sic*) فكيف من يرمى وليس برامٍ يقول ما حال من يُرْمَى وليس نَبْلٌ إنّما يُرْمَى بضُعْفٍ وشَيْبٍ في الراس وفُتورٍ في اليدين والرِجْلين ۞

12. Kk, Bm, *Agh.* 165^{15}, as text: BQut., Buḥt. فَلَوْ أَنَّنِي أُرْمَى بِنَبْلٍ رَأَيْتُهَا. *Agh.* 165^{6} فلو انّ ما ارمى بنبل رميتها (*sic*). *Agh.* and *Mu'amm.* 102 ولكنّما (on p. 68 as text).

13. Bm حَدِيدَ الْبَزِّ : Kk apparently جَدِيدَ : BQut. جَلِيدًا حَدِيثَ السِّنِّ : *Agh.* حديثا حديد البرى Murtaḍà جليدًا حَدِيدَ الطَّرْفِ : *Mu'amm.* 102 as text, but p. 68 جَلِيدًا شَدِيدَ الْبَطْشِ.
Kkc : البَزّ السلاح والكهام الكليل.

14. BQut. فَأَفْنَى ,فلم يُغْنِ : *Agh.* وما يغن (*sic*) : *Mu'amm.* 102 فَأَفْنَى : *id.* 69 فَنِيتُ وَلَمْ تَفْنَى مِنَ الدَّهْرِ لَيْلَةٌ
Kkc : يقول افناني الدهرُ ولم أُفْنِهِ : والذي أَفْنَيْتُ من الدهرِ يتبيَّنُ عَلَيَّ ولم يتبيَّنْ عليه ✡

15. BQut. تَأْمِيلُ مَا لَسْتُ مُدْرِكًا : Murtaḍà وَيُهْلِكُنِي.

TRANSLATION

This piece has lost its prelude with the double rhyme. Vv. 1–6: in his old age the poet recalls his former prowess as a raider: after v. 6 there is probably a *lacuna*, in which the achievement of the raiders was described. Vv. 7 and 8 are detached verses which must have belonged to a passage describing the poet's liberality in offering hospitality to strangers. Vv. 9–15, an often-cited lamentation over the decay due to old-age.

(1) If now I have no longer the strength to undertake a long journey, how many noble companions have I led forth in time past!

(2) I said to them 'Go on your way—may my mother's sister be your sacrifice! Feel ye not the wind that burns with summer heat?'

(3) Then did they set themselves to the pale-coloured camels whose flesh had been trained down to hardness, their pasterns bound round with the thongs that tied on their shoes;

(4) And I betook myself to a stout she-camel, strong as a stallion, bulky, that answered my pulling tight her fore-girth with a roaring,

(5) And I journeyed with them the night through till the rising of the sun, taking my way unerringly although the darkness thereof was mixed with dust;

(6) And I brought them down to drink at a water just at the right time, where [by reason of its remoteness and freedom from disturbance] were gathered together a mixed multitude of sandgrouse and doves.

* * * * * * * *

(7) And the lightest hand of all in estimation, that can never do thee any harm, is the hand among other hands that is stretched into the vessel of food—

(8) Whether the hand of a stranger or one of near kin, brought to thee by a violent north-wind that blows the dust along.

* * * * * * * *

(9) Now am I, that have passed the space of ninety years, as though on a day I had stripped off the cheek-straps of my bridle;

(10) I raise myself painfully on three supports, by the help of my hands and a staff, and after that I stand upright.

(11) The Daughters of Time have shot at me from a place which I could not see: and how should he fare who is shot at, while he cannot shoot in reply?

(12) Yea, if it were an arrow that shot me, I could have defended myself against it: but I am shot with that which is not a shaft.

(13) When men see me, they say—'Art thou not he that but lately was bright with new arms and armour, no sluggish fighter?'

(14) Yea, I perish: but of Time I cannot kill even a night; and that which I slay of him amounts not even to a thread for stringing beads upon.

(15) I am slain by looking forward to day and night, and looking onward to year after year.

NOTES

(2) For the use of the word "sacrifice" here see index to *Mufaḍḍt.* ii, 385: the mother's sister, *khālah*, figures as its subject in *Mufaḍḍt.* xxxii, 1.

(3) For the leather shoes worn by riding-camels see *Mufaḍḍt.* ii, index, 385, and *ante*, No. II, v. 14.

(9) Apparently the poet compares himself to a war-horse which through age is no longer fit for use in battle.

(11) For "the Daughters of Time" cf. *Mufaḍḍt.* lxxx, 1.

(13) The scholia show that this verse (as usual in a passage much quoted) has a large number of variants.

وقال

IV

١ يَا لَهْفَ نَفْسِي عَلَى الشَّبَابِ وَلَمْ   أَفْقِدْ بِهِ إِذْ فَقَدْتُهُ أَمَمَا

٢ قَدْ كُنْتُ فِي مَيْعَةٍ أُسَرُّ بِهَا   أَمْنَعُ ضَيْمِي وَأُهْبِطُ الْعُصُمَا

الميعة الشباب والعُصْم الوُعُول ☆

٣ وَأَسْحَبُ الرَّيْطَ وَالْبُرُودَ إِلَى   أَدْنَى تِجَارِي وَأَنْفُضُ اللِّمَمَا

٤ لَا تَغْبِطِ الْمَرْءَ أَنْ يُقَالَ لَهُ أَمْسَى فُلَانٌ لِعُمْرِهِ حَكَمَا

اي لا يَكُونُ حَكَمًا إِلّا بعد أن يُشَيِّخ: قال مُرَقِّش

يَأْتِي الشَّبَابُ الْأَقْوَرِينَ وَلَا تَغْبِطْ أَخَاكَ أَنْ يُقَالَ حَكَمْ

٥ إِنْ سَرَّهُ طُولُ عَيْشِهِ فَلَقَدْ أَضْحَى عَلَى الْوَجْهِ طُولُ مَا سَلِمَا

٦ إِنَّ مِنَ الْقَوْمِ مَنْ يُعَاشُ بِهِ وَمِنْهُمُ مَنْ تَرَى بِهِ دَسَمَا

Vv. 1, 3, 4, 5 in *Ḥamāsah*, 504. Vv. 1–4 in Buḥturī, *Ḥam.* 263. Vv. 1–3 in *Muʿammarīn*, 102. Vv. 4, 5 in BQut., *Shiʿr*, 104[19–20]. V. 1 in BAnb. *Aḍdād*, 81, and Haffner, *Aḍd.* 85.

2. So Buḥt.: *Muʿamm.* مَنْعَة.

3. *Ḥam.* الرَّيْطَ وَالْمُرُوط: Buḥt. الذَّيْلَ وَالْمُرُوط.

4. Buḥt., BQut. أَضْحَى. *Ḥam.*, BQut. لِسَنِّهِ.

5. *Ḥam.*, BQut. عُمْرِهِ.

TRANSLATION

This well-known poem is in the *Ḥamāsah*, p. 504; Abū Tammām has shown his good taste by pruning away v. 6, a fragment which has little or nothing to do with the verses that survive. A rendering of the verses in the *Ḥamāsah* will be found in my *Translations* (1885), p. 2.

(1) Alas my soul for Youth that's gone!
no light thing lost I when he fled.
(2) Time was I dwelt in joy of prime,
hurling back wrong, casting down the wild goats,
(3) Trailing my skirts and robes of price
to the nearest tavern, shaking forth my locks.
(4) Nay, envy not a man that folk
say 'Age has made him a Judge of men':
(5) Though he love life and live long safe,
long living leaves its print on his face.

* * * *

(6) Some men there be that are their people's life,
and some bear a stain like a spot of grease.

NOTES

(2) "Wrong," *ḍaim*, any injustice that is sought to be put upon the speaker. The wild goats are invariably referred to as dwellers in inaccessible mountain places, and to cast them down is therefore a great feat of adventure and agility.

(3) In peace-time the Arab warrior girt himself loosely with his waist cloth, *izār*, allowing it to trail on the ground; when there was serious business on hand he girt it up tight. "The nearest tavern," lit. "the nearest of *my* wine-sellers," implying a right of possession. The wine-sellers were chiefly Jews, dwelling under the protection (*jiwār*) of the tribe: see *Mufaḍḍl.* ii, p. 34.

(4) *Ḥakam*, a Judge or Sage, one esteemed for his wisdom and experience of life. The old traditions tell of many such: see *Mufaḍḍl.* ii, pp. 109 and 264. This verse is imitated from one by the poet's uncle the Elder Muraqqish: *Mufaḍḍl.* liv, 35.

وقال

V

١ تَحِنُّ حَنِينًا إِلَى مَالِكٍ   فَحِنِّي حَنِينَكِ إِنِّي مُعَالِي

٢ إِلَى دَارِ قَوْمٍ حِسَانِ الْوُجُوه   عِظَامِ الْقِبَابِ طِوَالِ الْعَوَالِي

٣ فَوَجَّهْتُهُنَّ عَلَى مَهْمَهٍ   قَلِيلِ الْوَغَى غَيْرَ صَوْتِ الرِّئَالِ

٤ سِرَاعًا دَوَائِبَ مَا يَنْثَنِينَ   حَتَّى ٱحْتَلَلْنَ بِحَيٍّ حِلَالِ

٥ بِسَعْدِ بْنِ ثَعْلَبَةَ الْأَكْرَمِينَ   أَهْلِ الْفَضَالِ وَأَهْلِ النَّوَالِ

٦ لَيَالِيَ يَحْبُونَنِي وُدَّهُمْ   وَيَحْبُونَ قِدْرَكَ غُرَّ الْمَحَالِ

٧ فَتُصْبِحُ فِي الْمَحْلِ مَحْوَرَّةً   لِفَيْءِ إِهَالَتِهَا كَالظِّلَالِ

٨ فإنْ كنتِ ساقيةً معشرًا   كِرامَ الضّرائبِ في كُلِّ حالِ
٩ على كرمٍ وعلى نجدةٍ   رحيقًا بِماءِ نِطافٍ زُلالِ
١٠ فكوني أُولئكِ تسقينها   فِدًى لِأُولئكَ عمّي وخالي
١١ أليسوا الفوارسَ يومَ الفرا   تِ والخيلُ بالقومِ مثلُ السّعالي
١٢ وهمْ ما همُ عِندَ تلكَ الهنات   إذا زعزعَ الطّلحَ رِيحُ الشّمالِ
١٣ بِدَهمٍ ضوامرَ لِلْمُعتفيـ   ـنَ أنْ يمنحوهنّ قبلَ العيالِ

No citation from this poem has been found in other sources.

7. For مُحْوَرَّة, for pots and platters whitened by the fat of cooked joints, see LA v, 300, 14 ff. Perhaps we should read بالظّلال.

9. MS. بِمَاءِ.

8–10 and 12–13 may be compared with the fragment ascribed to the Elder Muraqqish in *Mufdt.* App. II. Perhaps we should read ضَوَامِزَ for ضَوَامِرَ in v. 13, since *lean* camels would not be well suited for slaughter for food.

TRANSLATION

This fragment wants its prelude. Vv. 1–4, journey to the poet's tribe, Sa'd b. Mālik, of Qais b. Tha'labah. Vv. 5–13, praise of the tribe.

(1) [My she-camel] whimpers with yearning for [the house of] Mālik. Plain thou with thy yearning! even now I take my way upwards

(2) Towards the abode of a people fair of face—great are their tents of leather, long the fore-part of their spears.

(3) Then I guided the caravan through a droughty desert—little sound was therein save the calls of young ostriches.

(4) Swiftly sped they on their way without stopping, never turning aside, till they came to a halt at the place of a mighty tribe.

(5) [Sons of] Sa'd son of Tha'labah, noblest of stock—folk of high ambition, givers of gifts,

(6) On the nights when they give their love to me, and bestow in thy cauldron the choicest vertebræ of camels [for our entertainment].

(7) In times of famine the cauldron becomes white from the movement of the rich fat cooked therein like shadows [on the surface of the broth] (?).

(8) Now if thou hast a mind to reach, to a clan noble of nature in every condition of things,

(9) Having regard to generosity and courage, far-brought wine mixed with pure cool water,

(10) Then let thy hands bear the cup to these! may my father's and mother's brothers be a sacrifice for these!

(11) Are not they the knights who bore themselves valiantly on the Day of the Euphrates, when the horses that carried the tribesmen were like demons?

(12) And they are what they are in this condition of things, when the north wind sweeps down and buffets the acacia trees,

(13) Providing [precious] black camels, not wont to roar when ridden, for those who pray their bounty, presenting them to their guests before ever they feast their children.

NOTES

(2) Tents of leather, generally mentioned as evidence of wealth and luxury: see *Mufaḍḍt.* ii, index, p. 382.

(4) Observe the alliteration in the second hemistich.

(7) This is a difficult verse. Prof. Bevan thinks that *fai'* in the second hemistich means the shifting or motion of the melted fat (*ihālah*) on the surface of the boiling liquid in the cauldron, compared to shadows; this seems rather too subtle, but I cannot suggest anything better.

(10) See *ante*, III, v. 2, note.

(11) The "Day of the Euphrates" is not among the lists of battles given by the traditionists: perhaps it was one of the fights of the War of al-Basūs. For horses compared to demons, *sa'ālī*, pl. of *si'lāh*, see *Mufaḍḍt.* ii, p. 14, note to v. 12.

(12) The *ṭalḥ* (collective) is the *Acacia Arabica*, still so called in the modern vernacular.

(13) The translation adopts the reading *ḍawāmiz* in place of *ḍawāmir*, for the reason mentioned in the note to the Arabic text. Camels that do not roar and do not chew the cud while ridden are called *ḍāmiz*, and the word is an epithet of praise: al-A'shà, *Mā bukā'u* 49 (see notes in Geyer): *Mufaḍḍt.* cxx, 17. Black is also one of the approved colours for camels. The verse therefore appears to mean that these generous men freely sacrifice their most precious animals to feed the hungry who crowd upon them. Prof. Bevan suggests that *ḍawāmiz* means that the camels shut their mouths and clench their teeth for fear of being slaughtered as food for the guests, and refers to a parallel passage in *Naqā'iḍ* 522[4].

وقال

VI

١ إِنَّ قَلْبِي عَنْ تَكْتُمٍ غَيْرُ سَالِي   تَيَمَّتْنِي وَمَا أَرَادَتْ وِصَالِي

٢ هَلْ تَرَى عِيرَهَا تُجِيزُ سِرَاعًا   كَالْعَدَوْلِيِّ رَائِحًا مِنْ أُوَالِ

أُوال جزيرة بالبَحْرَيْن : تُجيز تَقْطَع ❁

٣ نَزَلُوا مِنْ سُوَيْقَةِ الْمَاءِ ظُهْرًا   ثُمَّ رَاحُوا لِلنَّعْفِ نَعْفِ مِطَالِ

٤ ثُمَّ أَضْحَوْا عَلَى الدَّثِينَةِ لَا يَأْلُو   نَ أَنْ يَرْفَعُوا صُدُورَ الْجِمَالِ

٥ ثُمَّ كَانَ الْحِسَاءُ مِنْهُمْ مَصِيفًا   ضَارِبَاتِ الْخُدُورِ تَحْتَ الْهَدَالِ

٦ فَزِعَتْ تَكْتُمُ وَقَالَتْ عَجِيبًا   أَنْ رَأَتْنِي تَغَيَّرَ الْيَوْمَ حَالِي

٧ يَابْنَةَ الْخَيْرِ إِنَّمَا نَحْنُ رَهْنٌ   لِصُرُوفِ الْأَيَّامِ بَعْدَ اللَّيَالِي

٨ جَلَّحَ الدَّهْرُ وَانْتَحَى لِي وَقِدْمًا   كَانَ يَنْحِي الْقُوَى عَلَى أَمْثَالِي

٩ أَقْصَدَتْنِي سِهَامُهُ إِذْ رَمَتْنِي   وَتَوَلَّتْ عَنْهُ سُلَيْمَى نِبَالِي

١٠ لَا عَجِيبٌ فِيمَا رَأَيْتِ وَلَكِنْ   عَجَبٌ مِنْ تَفَرُّطِ الْآجَالِ

١١ تُدْرِكُ التِّمْسَحَ الْمُوَلَّعَ فِي اللُّجَّـــــةِ وَالْعُصْمَ فِي رُؤُوسِ الْجِبَالِ

يقال تِمْسَحٌ وتِمْساحٌ: والمُوَلَّع الذي به توليعٌ نُقَطٌ تخالِفُ سائِرَ لَوْنِه ✡

١٢ وَالْفَرِيدَ الْمُسَفَّعَ الْوَجْهِ ذَا الْجُدَّ ـــةِ يَخْتَارُ آمِنَاتِ الرِّمَالِ

الفريد الثَّوْر: والمسفَّع الذي في وَجْهِه سُفْعَةٌ ✡

١٣ وَتَصَدَّى لِتَصْرَعَ الْبَطَلَ الْأَرْ وَعَ بَيْنَ الْعَلْهَاءِ وَالسِّرْبَالِ

V. 13 is cited with the poet's name in LA xvii, 414[16], and Bakrī 665.

2. Uwāl is the ancient name of the island now called Baḥrain. For 'Adaulà, said to be a village in Baḥrain where ships were built, see Yāqūt. The name is applied to ships in Ṭarafah, *Mu'all.* 4.

3. MS. سُوَيْفَة. Many places are called سُوَيْقَة, dim. of سُوق. In Yāq. iv, 795[4] نَعْفُ سُوَيْقَةٍ is mentioned. نَعْفُ مِطال has not been found: perhaps we should read الْمَطَالِي, mentioned in Bakrī 636[19] as a water in the *Himà* of Ḍarīyah, in conjunction with another called سُوَيْقَةُ.

Ad-Dathīnah in v. 4 is, to judge from the adjacent names, not the place so called in the territory of Fazārah, mentioned by an-Nābighah, x, 23.

Al-Ḥisā mentioned in v. 5 may be the region now called al-Aḥsā, with its capital Hufhūf.

13. Bakrī strangely takes عَلْهاء and سِرْبال to be proper names.

TRANSLATION

The geographical names in this piece are discussed in the notes to the Arabic text; the translation adopts Maṭālī in place of the Miṭāl of the text for the reason stated in the note to the Arabic. The occurrence of the name Sulaimà in v. 9, after Taktum has been mentioned in vv. 1 and 6, might suggest that fragments of two separate poems have here been put together: but v. 10 is evidently the answer to v. 6—notice the repetition of the word *'ajīb*—, and v. 10 is the natural sequel of v. 9. It seems best, therefore, to take Taktum and Sulaimà as two names for the same woman.

(1) Never will my heart forget Taktum! she has enslaved me, but has no mind for union with me.

(2) Seest thou her caravan passing swiftly along, like ships of 'Adaulà coming home at evening from Uwāl?

(3) In the afternoon they came down from Suwaiqah of the Water, then in the evening they made for the mountain side of Maṭālī;

(4) Then in the forenoon they were at ad-Dathīnah, not sparing to push on the breasts of the camels:

(5) Then was al-Ḥisā their abiding place in the summer: there [the maids] set up their pavilions under the hanging branches of trees.

(6) Taktum was startled and expressed her wonder, whenas she saw how my condition to-day had changed for the worse.

(7) 'O daughter of the good! verily we are the bond-slaves of the changes of days and of nights.

(8) 'Time has made an onset and taken me as his object; and aforetime he was wont to cast his snares upon others like me.

(9) 'His arrows hit me straight when they are shot at me, and my shafts, O Sulaimà, turn away and miss him.

(10) 'There is no marvel in what thou seest: but cause for wonder there is how fated ends overtake all on every side;

(11) 'They seize hold of the mottled crocodile in the waves, and the wild goats on the mountain peaks,

(12) 'And the solitary wild bull with his face streaked with brown and the brown band on his sides, that chooses the [seeming] safe sands for his dwelling,

(13) 'And they address themselves to the overthrow of the champion, the terror of his foes, by a thrust between his camel's hair jerkin and his coat of mail.'

NOTE

(11) The poet was no doubt familiar with crocodiles in the Euphrates and Tigris. The "wild bull" of v. 12 is the *Oryx beatrix*.

وقال

VII

١ أَمِنْ طَلَلٍ قَفْرٍ وَمِنْ مَنْزِلٍ عَافِ   عَفَتْهُ رِيَاحٌ مِنْ مَشَاتٍ وَأَصْيَافِ

٢ وَمَبْرَكِ أَذْوَادٍ وَمَرْبَطِ عَانَةٍ   مِنَ الْخَيْلِ يَحْرُثْنَ الدِّيَارَ بِتَطْوَافِ

٣ وَمَجْمَعِ أَحْطَابٍ وَمُلْقَى أَيَاصِرٍ   إِذَا هَزْهَزَتْهُ الرِّيحُ قَامَ لَهُ نَافِ

الأَيْصَر الحشيش المجموع : نافٍ اي شيءٌ قد نَفَتْهُ الريح ۞

٤ بَكَيْتَ وَأَنْتَ اليَوْمَ شَيْخٌ مُجَرِّبٌ   عَلَى رَاسِهِ شَرْخَانِ مِنْ لَوْنِ أَصْنَافِ

٥ سَوَادٌ وَشَيْبٌ كُلُّ ذٰلِكَ شَامِلٌ   إِذَا مَا صَبَا شَيْخٌ فَلَيْسَ لَهُ شَافِ

٦ وَحَيٍّ مِنَ الأَحْيَاءِ عَوْدٍ عَرَمْرَمٍ   مُدِلٍّ فَلَا يَخْشَوْنَ مِنْ غَيْبِ أَخْيَافِ

٧ سَمَوْنَا لَهُمْ مِنْ أَرْضِنَا وَسَمَائِنَا   نُغَاوِرُهُمْ مِنْ بَعْدِ أَرْضٍ بِإِيجَافِ

٨ عَلَى كُلِّ مَعْرُوفٍ وَذَاتِ خِزَامَةٍ   مَصَاعِيبَ لَمْ يُذْلَلْنَ قَبْلِي بِتَوْقَافِ

٩ أُولٰئِكَ قَوْمِي آلُ سَعْدِ بْنِ مَالِكٍ   فَمَالُوا عَلَى ضِغْنٍ عَلَيَّ وَإِلْغَافِ

أَلْغَفَ عليه اذا أُكْثِرَ عليه من الكلام القبيح ۞

١٠ أَكَنُّوا خُطُوبًا قد بَدَتْ صَفَحَاتُهَا   وَأَفْئِدَةً لَيْسَتْ عَلَيَّ بِأَرْآفِ

١١ وَكُلُّ أُنَاسٍ أَقْرَبُ اليَوْمَ مِنْهُمْ   إِلَيَّ وَإِنْ كَانُوا عُمَانَ أُولِي الغَافِ

الغاف نبت نحو من الينبوت إلّا انّه اعظم منه ۞

No citation from this poem has been found elsewhere.

TRANSLATION

(1) Is it at the tent-traces left desolate, and the abode that is vanishing away under the sweeping blasts of the winds of winter and summer—

(2) The place where the herds of camels knelt, and the pegs to which were tied the troop of horses, that have broken into clods and mire the soil of the encampment by constantly moving there,

(3) And the place where the firewood was piled, and the bundles of hay cast down—when the wind stirs it up, a remnant thereof is blown before it—

(4) That thou weepest, and thou this day an old man that has seen much of life, on his head two rivals in colour that divide between them his locks—

(5) Black and grey, each of them striving for the mastery? when an old man falls into youthful longing, there is none who can cure him.

* * * * * * * *

(6) Yea, many the tribe, ancient and great in number, that in their pride feared nothing of what might be hidden from them in the various peoples about them,

(7) Have we gone up to attack from out of our land and sky, directing a swift raid upon them from a country far away,

(8) Mounted on male camels all furnished with the *'irān,* and females with a ring of goats' hair in the nose, unbroken till now, never yet tamed until we scarred their pasterns with shackles.

(9) These are my people, the House of Sa'd son of Mālik—although they incline against me with enmity and bitter words:

(10) They hide within matters the hostility of which to me is evident, and hearts that have no kindly affection for me;

(11) And to-day all other men are nearer to me than they, even though they were the people of far-off 'Umān, the land of the locust tree.

NOTES

(2) *'Ānah* in later Arabic is confined to herds of wild asses: its application here to horses does not seem to be paralleled elsewhere *.

(6 to 11) Here we have again the old theme of the enmity of his tribe to the poet, joined to praise of their valour and achievements.

(8) The *'irān* is a piece of wood or stick inserted in the partition between the nostrils of a male camel. As we see here, females had rings of goats' hair (*khizāmah*) put through the nasal partition. To both the rein was attached. The shackles, *tauqāf*, are the straps put round a camel's leg in the process of breaking it in: see the scholion to No. III, 3, *ante*, and *Mufaḍḍt.* i, p. 16[5ff.]

(9) *Ilghāf* is explained in LA as meaning "angry glances," as well as harsh words.

(10) *Badat ṣafaḥātuhā*: see Lane 1695, *abdà lahu ṣafḥatahu.*

(11) The *ghāf*, mentioned as the tree of 'Umān, is the carob or locust-tree, *Ceratonia siliqua*, elsewhere called *yanbūt*. The description of a country by its trees or plants is very common in the old poetry (*Mufaḍḍt.* ii, 123, note to v. 7).

* Prof. Bevan has pointed out to me that Prof. Nöldeke, in Z.D.M.G. xl, 168, considers عُونْ, in Zuhair 19, 5, to be the pl. of عَانَة, and in this verse the word undoubtedly means horses, or mares: but the Lexx. hold عُونْ to be here the pl. of عَوانْ, not of عانة. Al-A'lam's note on the passage does indeed suggest that عُون may be the pl. of عانة, used for horses by transfer from troops of wild asses: but he also mentions the suggestion that it is the pl. of عَوان, "horses of full middle age," which seems more probable, and accords with the view taken by the Lexx.: see LA xvii, 173[15ff.]

وقال

VIII

١ ومولًى ضعيفِ النصرِ ناءٍ محلّه   جشِمتُ له ما ليس مِنّي جاشمه

٢ إذا ما رآني مقبلًا شدّ صوته   على القِرنِ واعلولى على من يخاصمه

٣ وأجرد ميّاحٍ وهبتُ بسرجِهِ   لِمُختبِطٍ أو ذي دلالٍ أُكارمه

٤ على أنّ قومي أسلموني وعرّتي   وقومُ الفتى أظفاره ودعائمه

This fragment is given again on page 24 of the MS., but there is no variety of reading: the second version is more correct in writing ناءٍ in v. 1, where the first has نآي, and بسَرْجِه in v. 3 where the first has بسَرْجه. The second, in v. 3, reads أُكَاتِمُهْ for أُكَارِمُهْ, a change which seems to make no sense. The first version in v. 4 glosses عُرَّتِي by ذَنْبِي.

TRANSLATION

(1) Many the client who had few to help him, far away from his home, in respect of whom I have taken upon myself what no one undertakes on my behalf;

(2) When he saw me advancing towards him, he heartened his shout against his adversary, and raised himself high over him with whom he was contending.

(3) And many the short-haired steed, stepping proudly, have I given as a gift, together with his saddle, to one who sought a favour of me without any claim of relationship, or to one who bore himself boldly whom I desired to honour, seeking an acknowledgement from him in return:

(4) Notwithstanding that my people have given me up to the companionship of my sins: and a man's people are his claws [with which he wounds his adversary] and the props which hold him up.

NOTES

Again, in v. 4, we have a reference to the alienation between the poet and his tribe. In v. 1 *maulà* may mean "cousin": but "client" seems better, as a cousin would not in the case described be far from his kin or lacking in helpers. In v. 4 *aslamūnī wa-'urratī* is an example of the *wāw al-ma'īyah*, which governs an accusative (Wright, *Gram.*[3] ii, p. 84).

وقال

IX

١ هَلْ عَرَفْتَ الدِّيَارَ عَنْ أَحْقَابِ   دَارِسًا آيُهَا كَخَطِّ الْكِتَابِ

٢ وَكَأَنِّي لَمَّا عَرَفْتُ دِيَارَ الْـ   ـحَيِّ بِالسَّفْحِ عَنْ يَمِينِ الْحُبَابِ

٣ يَسَرٌ حَارِضُ الرِّبَابَةِ حَتَّى   رَاحَ قَصْرًا وَضَيْمَ فِي الْأَنْدَابِ

حارض لزم. والانداب الاخطار الواحد نَدَبٌ

٤ جَزَعًا مِنْكَ يَابْنَ سَعْدٍ وَقَدْ أَخْـ   ـلَقَ مِنْكَ الْمَشِيبُ ثَوْبَ الشَّبَابِ

Bakrī 669[20] has v. 2 with the poet's name, and with the reading الْعُنَابِ for الحُبَابِ. Al-'Unāb is said to be a place between the lands of Yashkur and those of Asad: according to others, a black mountain by the side of the sands of al-'Udhaibah.

TRANSLATION

(1) Hast thou recognized the dwelling place after many long years, with its marks all but effaced, like the writing of a book?

(2) When I recognized the place where the tribe had dwelt, in the low ground at the foot of the mountain, to the right of al-'Unāb,

(3) I seemed to myself like a gambler who cleaves steadfastly to the bag in which the gaming arrows are kept, until at the day's end he is ruined and has lost heavily in all his wagers,

(4) In grief over thee, O Son of Sa'd; and already hoariness has worn out in thee the garment of fresh youth.

NOTES

V. 1. The comparison of tent-traces to writing in a book, which later became hackneyed, is found as far back as the poet's uncle Muraqqish the Elder (*Mufaḍḍt.* liv, 2), who, according to tradition, was himself able to write. In the rendering I have substituted *al-ʻUnāb* for the *al-Ḥubāb* of the text, because the former name (the reading of Bakrī) is found in the Geographers, and the latter is not. The "Son of Saʻd" may be one of the poet's uncles, Marthad or Muraqqish the Elder. In v. 4 the concluding words probably refer to the poet himself, not to the person addressed in the first hemistich: such shiftings of person are common in the old poetry.

وقال

X

١ هَلْ لَا يُهَيِّجُ شَوْقَكَ الطَّلَلُ   أَمْ لَا يُفَرِّطُ شَيْخَكَ الْغَزَلُ

٢ أَمْ ذَا الْقَطِينُ أَصَابَ مَقْتَلَهُ   مِنْهُ وَخَانُوهُ إِذَا احْتَمَلُوا

القطين اهل الدار والقطين الحَشَم ۞

٣ وَرَأَيْتَ ظُعْنَهُمُ مُقَفِّيَةً   تَعْلُو الْمَخَارِمَ سَيْرُهَا رَمَلُ

٤ قَنَأَ الْعُهُونِ عَلَى حَوَامِلِهَا   وَعَلَى الرُّهَاوِيَّاتِ وَالْكِلَلِ

قَنَأَ اشْتَدَّتْ حُمْرَتُها ۞

٥ وَكَأَنَّ غِزْلَانَ الصَّرِيمِ بِهَا   تَحْتَ الْخُدُورِ يُظِلُّهَا الظُّلَلُ

الصريم جمع صريمة وهي رِمالٌ تَنْقَطِع من مُعْظَمِ الرَّمْل ۞

٦ تَامَتْ فُؤَادَكَ بَيْنَهُمْ ⏑ ⏑ –   عِنْدَ التَّفَرُّقِ ظَبْيَةٌ عُطُلُ

تامت ضَلَّلَتْهُ وأَفْسَدَتْ عَقْلَهُ . والعُطُل التي لا حُلِيَّ عليها ۞

٧ لَسَقَتْ إِلَى رَشَإٍ تُرَبِّبُهُ   وَلَهَا بِذَاتِ الْحَاذِ مُعْتَزَلُ

٨ ظِلٌّ إِذَا ضَحِيَتْ وَمُرْتَقَبٌ كَيْلَا يَكُونَ لِلَيْلِهَا دَغَلُ

ضَحِيَتْ بَرَزَتْ يقال ضَحِيَ يَضْحَى اذا برز للشمس ۞

٩ فَسَقَى مَنَازِلَهَا وَحِلَّتَهَا قَرِدُ الرَّبَابِ لِصَوْتِهِ زَجَلُ

١٠ أَبْدَى مَحَاسِنَهُ لِنَاظِرِهِ ذَاتَ الْعِشَاءِ مُهَلَّبٌ خَضِلُ

ذات العِشاء الساعةُ التي فيها العِشاء . ومُهَلَّب كأنّ له هُلْبًا من هَيْدَبِه

والهيدب الذي يتدلّى وَيَدْنُو مثل هُدُبِ القَطِيفة ۞

١١ مُتَحَلِّبٌ تَهْوِي الْجَنُوبُ بِهِ فَتَكَادُ تَعْدِلُهُ وَيَنْجَفِلُ

متحلّب يتحلّب بالمَطر . وَيَنْجَفِلُ يَتَقَلَّعُ ۞

١٢ وَضَعَتْ لَدَى الْأَصْنَاعِ ضَاحِيَةً فَهِيَ السُّيُوبُ وَحُطَّتِ الْعِجَلُ

الاصناع مكان . ضاحِيَةً ظاهِرةً . السُيوب مَجاري الماء واحدها سَيْبٌ .

والعِجَل جمع عِجْلَة وهي المَزادُ ۞

١٣ فَسَقَى امْرَأَ الْقَيْسِ بْنَ عَمْرَةَ إِنَّ الْأَكْرَمِينَ لِذِكْرِهِمْ نَبَلُ

١٤ كَمْ طَعْنَةٍ لَكَ غَيْرِ طَائِشَةٍ مَا إِنْ يَكُونُ لِجُرْحِهَا خَلَلُ

١٥ فَطَعَنْتَهَا وَضَرَبْتَ ثَانِيَةً أُخْرَى وَتَنْزِلُ إِنْ هُمُ نَزَلُوا

١٦ يَهَبُ الْمَخَاضَ عَلَى غَوَارِبِهَا زَبَدُ الْفُحُولِ مَعَانُهَا بَقِلُ

مَعانُها الموضع الذي تُرَى به . بَقِلٌ فيه بَقْلٌ . وقوله زَبَدُ الفُحول على

غواربها اي يَقْرَعُها الفحولُ وهي هَوائِجُ فيَبْقَى زَبَدُها على غواربها ۞

١٧ وَعِشَارَهَا بَعْدَ الْمَخَاضِ وَقَدْ صَافَتْ وَعَمَّ رِبَاعَهَا النَّفَلُ

الرِباع جمع رُبَع : يقول يَهَبُ عِشارَها أَحْسَنَ ما كانت ۞

١٨ وَإِذَا الْمُجَزِّى حَانَ مَشْرَبُهُ عِنْدَ الْمَصِيفِ وَسِرْهُ النَّهَلُ

الْمُجَزِّىُ الذي كان يَجْزَأُ إِبِلُه بالرُّطْبِ: اذا اشتدَّ عليه الحَرُّ حان مَشْرَبُهُ ✡

١٩ رَشَفُ الذِّنَابِ عَلَى جَمَاجِمِهَا مَا إِنْ يَكُونُ لِحَوْضِهَا سَمَلُ

V. 12 is found in LA x, 81[9] (with the corrupt reading فَهْيَ السّيوبُ), and v. 16 in *Asās, s.v.* بقل: both verses are cited with the poet's name.

6. The wanting syllables, accidentally omitted by the copyist, may perhaps be supplied by reading بَكَرًا or أُصُلًا.

7. ذات الحاذ is named in Ṭarafah, 5, 13.

8. كَيْلَا يَكُونَ seems to be clearly the right reading. The MS. has كلا يَكُونُ.

16. يَهَبُ: so in MS. and *Asās*: one is tempted to read تَهَبُ: but the change of persons is a common phenomenon in verse.

TRANSLATION

Vv. 1–6, the amatory prelude, beginning with deserted dwellings and recalling the departure of the ladies, who are compared to gazelles. Then one particular lady is mentioned, the poet's Beloved, who as a gazelle is furnished (in order to heighten her ideal charm—see 'Abīd, xxx, 3–5) with a fawn (v. 7). The dwelling of the pair in Dhāt al-Ḥādh is described (v. 8), and then the picture passes to the rain-cloud which waters the region (vv. 9–12) and keeps it green. Then the poet passes on to the subject of his praise, Imra' al-Qais son of 'Amrah, whose dwelling-place is also included in the range of the rainfall (v. 13). This chief's prowess in fight is celebrated (vv. 14–15), and then his generosity in making gifts of camels of the most approved and valuable kinds (vv. 16, 17), of which he possesses a very large number (vv. 18, 19). The ode is remarkable for the artifice of its transition from one subject to another, and seems to be complete.

(1) Why do not the traces of deserted dwellings stir thy longing? Nay rather, why do not thoughts of love leave the old man behind [and vex him no more]?

(2) Or was it those dwellers in the place from whom he received his death-stroke, when they betrayed him, what time they moved forth on their way,

(3) And thou sawest the train of ladies' litters one following another as they travelled up the mountain roads, their pace a trot?

(4) Bright red were the tufts of wool on the camels' gear, and on the stuffs from ar-Ruhā [with which the litters were covered], and the veils thrown over them.

(5) It seemed as though gazelles of the sand-stretches were hidden therein behind the curtains, screened from the heat of the sun.

(6) Among them is one, a gazelle that wears no ornaments, that distracts thy heart as she parts from thee [in the morning light (?)].

(7) She keeps with her close a young fawn which she nourishes and brings up: a place of retreat has she in Dhāt al-Ḥādh:

(8) Shade is there when the sun rises high upon her, and a good place is it to watch from, so that during the night she may have no fear of being taken unawares;

(9) Then there waters the places where she dwells and her halting spots a compact mass of clouds in which thunder rolls:

(10) There shows forth its beauties to the gazer as evening falls a long fringe of rain depending from it

(11) Coming down in showers, while the South wind swoops upon it, and almost turns it from its course so that it is blown away:

(12) [The South wind] sends down at al-Aṣnā' in the forenoon wide open-mouthed streams of water, and the water-skins are outpoured;

(13) The cloud watered Imra' al-Qais son of 'Amrah—to remember generous men is an excellent thing!

(14) How many a spear-thrust hast thou given with no weakness therein, no flaw in the wound that it makes!

(15) Thou hast delivered thy thrust, and fallen-to with the sword thereafter: thou dost dismount to fight on foot if thine enemy dismount.

(16) Thou givest away newly pregnant camels, with the froth from the stallion camels' mouths still on their fore-humps: their places of abode are rich in herbage;

(17) And after the pregnant ones, others most precious of camels that have brought forth their young, that have already passed through the summer, and the gift includes their young ones born in the spring;

(18) And when the herdsman, who has pastured them through the spring on the juicy herbage so that they needed no water, comes to the time of his drinking water at the arrival of the summer, and looks forward with joy to a deep draught,

(19) The remains of sucking out the buckets are sprinkled over their heads, because at the drinking-trough there is not left the scantiest supply of water for them.

NOTES

(4) For the tufts of scarlet wool with which the ladies' litters were adorned, see Zuhair, *Mu'all.* 12. The litters are covered with stuffs from ar-Ruhā, that is, Edessa, Aram. *Urhāi*, and over these lighter curtains, *killah*, pl. *kilal*. The verse contains the only example in the surviving poems of the defective rhyme called *iqwā*.

(11) In these descriptions of rain the south wind always plays an important part: cf. 'Abīd, *Dīw.* vi, 6, 7; xxviii, 14.

(13) This Imra' al-Qais cannot be further identified: it is not the poet, son of Ḥujr of Kindah, for his mother's name was Fāṭimah, sister of Kulaib and Muhalhil. It might be the name of a tribe or sub-tribe, but the praise which follows (vv. 14–19) seems clearly to indicate an individual.

(18, 19) All through the winter and spring the sap in the herbage and bushes on which the camels feed is so abundant that they require no water, and for this condition of the herds there is a special verb, *jaza'a*; when the summer comes they are driven to the watering-place, but are so many that they cannot all be watered at the trough, *ḥauḍ*, and some have to get a separate supply drawn for them in great buckets, *dhināb*, pl. of *dhanūb*; even these they soon exhaust. V. 19 thus seems to imply a great multitude of beasts.

وقال

XI

١ نَأَتْكَ أُمَامَةُ إِلَّا سُؤَالَا   وَإِلَّا خَيَالًا يُوَافِي خَيَالَا

٢ يُوَافِي مَعَ اللَّيْلِ مِيعَادُهَا   وَيَأْبَى مَعَ الصُّبْحِ إِلَّا زِيَالَا

٣ فَذَاكَ تُبَدِّلُ مِنْ وُدِّهَا   وَلَوْ شَهِدَتْ لَمْ تُوَاتِ النَّوَالَا

٤ وَقَدْ رِيعَ قَلْبِي إِذْ أَعْلَنُوا   وَقِيلَ أَجَدَّ الْخَلِيطُ آحْتِمَالَا

٥ وَحَثَّ بِهَا الْحَادِيَانِ النَّجَاءَ   مَعَ الصُّبْحِ لَمَّا آسْتَثَارُوا الْجِمَالَا

٦ بَوَازِلَ تُحْدَى بِأَحْدَاجِهَا   وَيُحْذَيْنَ بَعْدَ نِعَالٍ نِعَالَا

٧ فَلَمَّا نَأَوْا سَبَقَتْ عَبْرَتِي   وَأَذْرَتْ لَهَا بَعْدَ سَجْلٍ سِجَالَا

٨ تَرَاهَا إِذَا آحْتَثَّهَا الْحَادِيَا   نِ بِالْخَبْتِ يُرْقِلْنَ سَيْرًا عِجَالَا

٩ فَبِالظِّلِّ بُدِّلْنَ بَعْدَ الْهَجِيرِ   وَبَعْدَ الْحِجَالِ أَلِفْنَ الرِّحَالَا

١٠ وَفِيهِنَّ خَوْلَةُ زَيْنُ النِّسَا ءِ زَادَتْ عَلَى النَّاسِ طُرًّا جَمَالَا

١١ لَهَا عَيْنُ حَوْرَاءَ فِي رَوْضَةٍ وَتَقْرُو مَعَ النَّبْتِ أَرْطَى طُوَالَا

١٢ وَتَجْرِي السِّوَاكَ عَلَى بَارِدٍ يُخَالُ السِّيَالَ وَلَيْسَ السِّيَالَا

١٣ كَأَنَّ الْمُدَامَ بُعَيْدَ الْمَنَامِ عَلَيْهَا وَتَسْقِيكَ عَذْبًا زُلَالَا

١٤ كَأَنَّ الذَّوَائِبَ فِي فَرْعِهَا حِبَالٌ تُوَصَّلُ فِيهَا حِبَالَا

١٥ وَوَجْهٌ يَحَارُ لَهُ النَّاظِرُونَ يَخَالُونَهُمْ قَدْ أَهَلُّوا هِلَالَا

اي كَأَنَّهُمْ قد رَأَوْا بِرُؤْيَةِ وَجْهِهَا هلالا ❀

١٦ إِلَى كَفَلٍ مِثْلِ دِعْصِ النَّقَا وَكَفٍّ تُقَلِّبُ بِيضًا طِفَالَا

١٧ فَبَاتَتْ وَمَاثَلْتُ مِنْ وُدِّهَا قِبَالًا وَلَا مَا يُسَاوِي قِبَالَا

١٨ وَكَيْفَ تُبِينِينَ حَبْلَ الصَّفَا ءِ مِنْ مَاجِدٍ لَا يُرِيدُ اعْتِزَالَا

١٩ أَرَادَ النَّوَالَ فَمَنَّيْتِهِ وَأَضْحَى الَّذِي قُلْتِ فِيهِ ضَلَالَا

٢٠ فَتًى يَبْتَنِي الْمَجْدَ مِثْلَ الْحُسَا مِ أَخْلَصَهُ الْقَيْنُ يَوْمًا صِقَالَا

٢١ يَقُودُ الْكُمَاةَ لِيَلْقَى الْكُمَاةَ يُنَازِلُهُمْ إِنْ أَرَادُوا النِّزَالَا

٢٢ تُشَبِّهُ فُرْسَانُهُمْ فِي اللِّقَاءِ إِذَا مَا رَحَا الْمَوْتِ دَارَتْ حِيَالَا

٢٣ وَتَمْشِي رِجَالًا إِلَى الدَّارِعِينَ كَأَعْنَاقِ خُورٍ تُزَجِّي فِصَالَا

٢٤ وَتَكْسُو ٱلْقَوَاطِعُ هَامَ ٱلرِّجَالِ وَتَحْمِي ٱلْفَوَارِسُ مِنَّا ٱلرِّجَالَا

٢٥ وَيَأْبَى لِيَ ٱلضَّيْمَ مَا قَدْ مَضَى وَعِنْدَ ٱلْخِصَامِ فَنَعْلُو جِدَالَا

٢٦ بِقَوْلٍ يَذِلُّ لَهُ ٱلرَّائِضُونَ وَنَفْضُلُهُمْ إِنْ أَرَادُوا فِضَالَا

٢٧ وَهَاجِرَةٍ كَأُوَارِ ٱلْجَحِيمِ قَطَعْتُ إِذَا ٱلْجُنْدُبُ ٱلْجَوْنُ قَالَا

٢٨ وَلَيْلٍ تَعَسَّفْتُ دَيْجُورَهُ يَخَافُ بِهِ ٱلْمُدْلِجُونَ ٱلْخَبَالَا

Vv. 1–4 in *Agh.* xvi, 163; vv. 1, 2 and 4 in *Naṣr.* 296[2–4]; v. 16 in LA xiii, 426[8].

3. *Agh.* فذلك يبذل.

4. *Agh.* فقد, الزيالا. *Naṣr.* أَجَرَّ الخَلِيلُ الذِيَالا.

20. MS. مِثْلَ.

21. MS. يُنَازِلُ مَا إِنْ: cf. v. 26.

26. MS. وَيَفْضُلُهُمْ.

In LA xiii, 272[20], a verse is attributed to ʿAmr b. Qamīʾah which may belong to this poem, and might come in after v. 26:—

وَشَاعِرِ قَوْمٍ أُولِي بِغْضَةٍ قَمَعْتُ فَصَارُوا لِئَامًا ذِلَالَا

TRANSLATION

(1) Umāmah is gone far from thee, and there is left for thee only to ask after her the place where she dwelt, and the vision of her that comes when thou dreamest—

(2) Its appointed time is when night closes in, and as soon as dawn breaks it refuses to stay any longer.

(3) Yea, this is what she gives in exchange for my love of her; and if she were here she would not grant me a single boon.

(4) Sooth, fear seized my heart when they proclaimed their purpose, and men said, 'Our comrades are preparing for an early departure';

(5) And the two captains of the caravan hurried her swiftly away at earliest dawn, after stirring up the male camels to rise from the place where they couched—

(6) Camels full-grown, driven along in line with their litters upon them, with new foot-coverings cut for them after their old ones worn out.

(7) And when they had passed on, my tears sprang forth, and poured in buckets after buckets in longing for her.

(8) Thou mightest have seen them, when the two captains drove the train on through the hollow plain, hastening along at a swift pace;

(9) They have been given in exchange for shade exposure to the sun, and in place of curtained canopies have had to put up with camel litters.

(10) Among them is Khaulah, the pearl of women, fairest in beauty among all mankind;

(11) She has the full black eyes of an antelope in a meadow, where in the midst of the greenery it reaches out to bite the branches of a tall *arṭà*-bush.

(12) She passes the tooth-stick over a cool row of teeth that might be thought to be the white thorns of the *sayāl*, but they are not that;

(13) After she has slept but a little they are as though they had been steeped in strong wine, and she gives thee to drink therewith cool sweet water.

(14) The locks that hang from her head are as long as cables with others joined on to them.

(15) A face she has which dazzles those who gaze upon it, so that they fancy themselves to be gazing upon the new moon.

(16) Withal she has hips round like a heap of moist sand, and a hand with soft white fingers deft and skilful.

(17) At night from love of her I was like nothing so much as the thong of a sandal under her feet—no, not even the worth of that!

(18) How then dost thou sever the tie that binds thee in sincerity to a man of glorious fame, who desires not to withdraw from it?

(19) He desired a favour, and thou didst lead him to hope, and that which thou didst promise concerning it proved to be false:

(20) A warrior who builds up glory, a man like a sword-blade which the armourer by long polishing has made bright and spotless;

(21) He leads a band of warriors to meet another like itself, and he springs down to fight afoot when they desire foot-fighting.

(22) Thou mightest compare their cavalry in the onset, when the mill of Death whirls, to she-camels barren for a year.

(23) The warriors stride on foot towards the mail-clad foemen, stretched out like the necks of camels mixed drab and red in colour that push on their foals.

(24) And they clothe their keen blades with the heads of the men they meet, and the horsemen of our side shield our footmen from harm.

(25) That which has passed over us [of victories and stubborn fighting] makes it



impossible for me to accept injurious treatment, and in contentions we are the superiors when it comes to the struggle,

(26) By means of a speech before which those who attempt to break us in are abased, and we come out superior to them when they essay the contest for superiority.

(26*a*) And many the poet of a tribe filled with hatred against us have I vanquished, and his people were put to shame and abased;

(27) And many the noon-tide, hot as blazing fire, have I journeyed through, what time the black locust sought his midday rest;

(28) And many the night I have travelled, with no waymark to help me, through its thick darkness, wherein the wayfarers fear to light on perdition.

NOTES

(1) The first hemistich of this poem is the same as that of No. XV: in view of the fact that the lady celebrated is called Khaulah in v. 10, it is necessary either to assume that she possessed two names (see *ante*, No. VI, p. 32), or to suppose that the first verse has been borrowed from some other poem about a woman called Umāmah to which it properly belongs. The dream-vision of the Beloved, *khayāl*, is a constant convention in old Arabian verse; but its mention in connexion with the poet's own *khayāl* is unusual. Yet there is nothing to prevent the dreamer from speaking of himself, in his dreams, as a dream-figure, since on waking he finds that his bodily self has not been concerned in the adventure of which he has dreamt. Prof. Bevan suggests that the poet imagines himself to have become a phantom, a mere shadow of his former self, through pining after his Beloved; but I should prefer to take the phrase as I have rendered it.

(6) For camels' shoes see *ante*, No. II, v. 14, and No. III, v. 3.

(11) Prof. Bevan suggests reading *taqrū* without *wa* prefixed in the second hemistich, as a *ḥāl* of *ḥaurā'*: for an example of this licence—the omission of the first short syllable in the second hemistich of a *mutaqārib* verse—see Imra' al-Qais xix, 36 (Ahlw. p. 128). The *arṭà* is a thorny bush or small tree, often described as fed upon by antelopes and gazelles, *Calligonum comosum*, L'Hér. The passage resembles Ṭarafah, *Mu'all.* 6, 7.

(12) The *sayāl* is said to be a species of *acacia* with white thorns, to which the incisor teeth of young girls are compared.

(16) Lit. "and a hand that turns this way and that soft white [fingers]."

(18) From here to the end the theme is self-praise, the poet recounting his achievements and commending himself thus to his lady.

(22) Barren she-camels, that do not conceive when covered by the male, are the strongest: see *Mufaḍḍt.* ii, index, p. 379. For the mill of Death see *ante*, No. II, v. 22, note.

(23) *Namshī* and *naksū* (v. 24) would apparently be better readings, but the MS. is clear. In v. 23 the MS. reads *khūzin*, which, on the analogy of *Bukht*, collective of *Bukhtī*, "Bactrian camels," might be interpreted "camels of Khūzistān"; but no example of this use has been found, and it seems better, therefore, to read *khūrin*, which is pl. of *khawwārah*, meaning "she-camels of a hue between dust colour and red" (Aṣma'ī in *Kitāb al-Ibil*, 127^{17-19} and 150^{12})—also rendered "abounding in milk." The she-camels push on their foals before them, *stretching out their necks*, and the warriors eager to reach their foe are compared to them in this respect.

(25) "Injurious treatment," *ḍaim*: see *ante*, No. IV, note to v. 2.

(26) The poet boasts here of his victory in contests of verse or oratory: see index to *Mufaḍḍt.* ii, p. 385, under "satire."

وقال

XII

وهي ابياتٌ غَيْرُ قائمَةِ الوَزْنِ

١ يا رُبَّ مَنْ أَسْفَاهُ أَحْلامُهُ أَنْ قِيلَ يَوْماً إِنَّ عَمْراً سَكُورْ

ابو عمرو: أَسْفَهَتْهُ أَحْلامُه رجل سَفِيٌّ وسَفِيهٌ والسَفَاءُ الخِفَّة والطَيْشُ: ويروى
* مَا بَالُ قَوْمٍ أَغْرَبُوا حِلْمَهُمْ *

٢ إِنْ أَكُ مِسْكِيراً فَلا أَشْرَبُ وَغْلاً وَلا يَسْلَمُ مِنِّي الْبَعِيرْ

ويروى: فَلَا أَشْرَبُ الْوَغْلَ . يقول: لا أَرْضَى أن أَشْرَبَ مِنْ نَوالِهِم حتّى أَشْتَرِيَ فَأُنْفِقَ: والواغل الداخل على القوم وهم يَشْرَبُون: وكذلك الشَرابُ الوَغْلُ ۞

٣ وَالزِقُّ مُلْكٌ لِمَنْ كَانَ لَهُ وَالْمُلْكُ فِيهِ طَوِيلٌ [وَ]قَصِيرْ

ويروى * وَالمُلْكُ فيهِ صَغِيرٌ وَكَبِيرْ *

٤ فِيهِ الصَّبُوحُ الَّذِي يَجْعَلُنِي لَيْثَ عِفِرِّينَ وَالْمَالُ كَثِيرْ

٥ فَأَوَّلُ اللَّيْلِ فَتًى مَاجِدٌ وَآخِرُ اللَّيْلِ ضِبْعَانٌ عَثُورْ

٦ قَاتَلَكِ اللّٰهُ مِنْ مَشْرُوبَةٍ لَوْ أَنَّ ذَا مِرَّةٍ عَنْكِ صَبُورْ

These verses are frequently cited. In LA vi, 39[1] and xix, 113[12], v. 1 is quoted, the first time with أَنْ قيل, the second with إِن قيل. The gloss is اي أَطاشَهُ حِلْمُهُ فَغَرَّهُ وجَرَّأَهُ.

V. 2 is cited BSikk. *Alfādh*, 226[1], 257[1], BAnbārī, Ṭarafah 133–4, *Fākhir* § 134 (with سِكّيرًا), BSīdah xi, 101, Murtaḍà ii, 30, LA xiv, 259[12], *Naqā'iḍ* 65, 16. In Anb. *Mufaḍḍt.* 480[11] it is attributed to Miskīn ad-Dārimī: in all these the reading الوَغْلَ is adopted.

Vv. 3 and 4 are quoted by Tibrīzī, *Ḥam.* 131[19] in the following form:

أَلْكَأْسُ مُلْكٌ لِمَنْ أَعْمَلَهَا وَالْمُلْكُ مِنْهُ صَغِيرٌ وكَبِيرْ
مِنْهَا الصَبُوحُ الَّتِي تَتْرُكُنِي لَيْثَ عِفِرِّينَ وَالْمَالُ كَثِيرْ

So also in *Naṣr.* 297.

TRANSLATION

The metre of this poem, as noted in the MS., does not conform to the standard scheme of the *Sarīʻ*: the first two verses (reading in v. 2 with all the citations *ashrabu-l-waghla* and not as our text) are correct *Sarīʻ*: but in all the other verses, except the first hemistich of v. 5, the final group –⏑– has been put into the place of the middle ⏓⏓⏑–, and the latter transposed to the end of the hemistich.

(1) Many the man whose senses have led him to folly, in that he says on a day ʻVerily ʻAmr has become a drunkard!ʼ

(2) If I be a drinker of much wine, at least I drink at my own cost and not as a spunger upon others, and the camel is not safe from my slaughtering sword.

(3) The wine-skin is a kingdom to him who possesses it, and the kingdom therein, though small, how great it is!

(4) Therein is the morning draught, which makes of me a lion of ʻIfirrīn, with great wealth mine—

(5) At the beginning of the night a glorious warrior, at the end of the night a male hyæna unable to keep his legs.

(6) God curse thee for a drink! would that the resolute man could keep himself away from thee!

NOTES

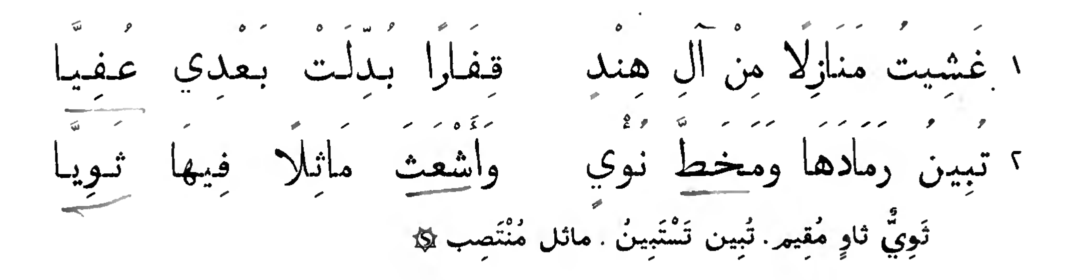
(3) The rendering follows the *v.l.* mentioned in the scholion.

(4) The old scholars did not know the meaning or origin of the word ʻ*Ifirrīn*; it is probably a place-name.

(6) The sentiment of this verse is I think unique among ancient Arabian poets. The phrase *qātalaka-llāhu*, "God curse thee!" (lit. "fight against thee"), may be used for admiration as well as execration: see my *Translations*, pp. 57–58; but here the latter seems to be the sense.

وقال

XIII



١ غشيت منازلا من آل هند   قفارا بدلت بعدي عفيا

٢ تبين رمادها ومخط نوي   واشعث ماثلا فيها ثويا

ثوي ثاوٍ مقيم. تبين تستبين . ماثل منتصب ☆

٣ فَكَادَتْ مِنْ مَعَارِفِهَا دُمُوعِي   تَهُمُّ الشَّأْنَ ثُمَّ ذَكَرْتُ حَيَّا

ابو عمرو: تَهُمُّ الشَّأْنَ الهَمُّ السَّيَلَانُ يقال انْهَمَّتِ الشَّحْمَة اذا ذابت . وواحد الشؤون شأن [وهي] مَواصِلُ قبائلِ الرأس ✡

٤ وَكَانَ الْجَهْلَ لَوْ أَبْكَاكَ رَسْمٌ   وَلَسْتُ أُحِبُّ أَنْ أُدْعَى سَفِيَّا

٥ وَنَدْمَانٍ كَرِيمِ الْجَدِّ سَمْحٍ   صَبَحْتُ بِسُحْرَةٍ كَأْسًا سَبِيَّا

٦ يُحَاذِرُ أَنْ تُبَاكِرَ عَاذِلَاتٌ   فَيُنْبَأَ أَنَّهُ أَضْحَى غَوِيَّا

٧ فَقَالَ لَنَا أَلَا هَلْ مِنْ شِوَاءٍ   بِتَعْرِيضٍ وَلَمْ يَكْمِيهِ عَيَّا

كَمَى ما في نَفْسِهِ كَتَمَهُ ✡

٨ فَأَرْسَلْتُ الْغُلَامَ وَلَمْ أُلَبِّثْ   إِلَى خَيْرِ الْبَوَائِكِ تَوْهَرِيَّا

البوائك جمع بَائك وهي الناقة الفَتِيَّة . والتَّوْهَرِيّ السَّنامُ الطَّوِيلُ ✡

٩ فَنَاءَتْ لِلْقِيَامِ لِغَيْرِ سَوْقٍ   وَأَتْبَعَهَا جُرَازًا مَشْرَفِيَّا

١٠ فَظَلَّ بِنِعْمَةٍ يُسْعَى عَلَيْهِ   وَرَاحَ بِهَا كَرِيمًا أَجْفَلِيَّا

بها اي بالكرامة (*sic*) . وأَجْفَلِيّ ذاهب (*sic*) ✡

١١ وَكُنْتُ إِذَا الْهُمُومُ تَضَيَّفَتْنِي   قَرَيْتُ الْهَمَّ أَهْوَجَ دَوْسَرِيَّا

١٢ بُوَيْزِلَ عَامِهِ مِرْدًى قَذَافٍ   عَلَى التَّأْوِيبِ لَا يَشْكُو الْوَنِيَّا

١٣ يُشِيحُ عَلَى الْفَلَاةِ فَيَعْتَلِيهَا   وَأَذْرَعَ مَا صَدَعْتَ بِهِ الْمَطِيَّا

أَذْرَعُ أَوْسَعُ . يُشِيح يُحاذِر (*sic*) ✡

١٤ كَأَنِّي حِينَ أَزْجُرُهُ بِصَوْتِي زَجَرْتُ بِهِ مُدِلًّا أَخْدَرِيَّا

الاخدر يقال انّه فحل من الخيل افلت فضَرَبَ في الحُمُر ۞

١٥ تَمَهَّلَ عَانَةً قَدْ ذَبَّ عَنْهَا يَكُونُ مَصَامُهُ مِنْهَا قَصِيَّا

تَمَهَّلَ تقدّم. مَصامُه مَقامه ۞

١٦ أَطَالَ الشَّدَّ وَالتَّقْرِيبَ حَتَّى ذَكَرْتَ بِهِ مُمَرًّا أَنْدَرِيَّا

مُمَرٌّ حَبْلٌ شَدِيدُ الفَتْلِ. أَنْدَرِيّ مَنْسوب الى أَنْدَرِينَ قَرْيَةٍ من قُرَى الشأم ۞

١٧ بِهَا فِي رَوْضَةٍ شَهْرَيْ رَبِيعٍ فَسَافَ لَهَا أَدِيمًا أَدْلَصِيَّا

سافَ شَمَّ. يقال ظَهْرٌ مُدَلَّصٌ من سِمَنِهِ واعْتِداله وسِنانٌ مُدَلَّص ۞

١٨ مُشِيحًا هَلْ يَرَى شَبَحًا قَرِيبًا وَيُوفِي دُونَهَا الْعَلَمَ الْعَلِيَّا

١٩ إِذَا لَاقَى بِظَاهِرَةٍ دَحِيقًا أَمَرَّ عَلَيْهِمَا يَوْمًا قَسِيَّا

ظاهِرَة ما ارتفع من الارض. دَحِيقًا عَيْرًا مطرودًا ۞

٢٠ فَلَمَّا قَلَّصَتْ عَنْهُ الْبَقَايَا وَأَعْوَزَ مِنْ مَرَاتِعِهِ اللَّوِيَّا

اي ذَهَب بقايا مائِهِ. واللَوِيّ النَبْت الذي قد يَبِسَ وفيه نُدُوَّةٌ: قد أَلْوَى النبتُ ۞

٢١ أَرَنَّ فَصَكَّهَا صَخِبٌ دَؤُولٌ يَعُبُّ عَلَى مَنَاكِبِهَا الصَّبِيَّا

دَؤُول من الدَّأَلان وهو مَشْيٌ فيه تَقارُب. يَعُبُّ اي يجعل صَبِيَّ لَحْيِهِ وهو مُسْتَدَقُّهُ على مَناكِبِها ۞

٢٢ فَأَوْرَدَهَا عَلَى طِمْلٍ يَمَانٍ يُهِلُّ اذا رَأَى لَحْمًا طَرِيَّا

الطِمْل الأَغْبَر الخبيث: ابو عمرو هو الصُعْلوك. يُهِلُّ يُكَبِّرُ ۞

٢٣ لَهُ شِرْيَانَةٌ شَغَلَتْ يَدَيْهِ وَكَانَ عَلَى تَقَلُّدِهَا قَوِيَّا

شريانة قوس والشريان شَجَرٌ تُعْمَلُ منه القِسِيُّ ۞

٢٤ وزرق قد تنخّلها لقضب يشدّ على مناصبها النضيا

تَنَخَّلها تَخَيَّرها . لِقَضْبٍ يريد القِداح . والنَضِيُّ القِدْح ۞

٢٥ تردّى براةً لمّا بناها تبوّأ مقعدًا منها خفيّا

تردَّى دَخَلَ فيها . والبُرْأة والدُجْيَة والقُتْرة والناموس بيت الصايد ۞

٢٦ فلمّا لم يرين كثير ذعر وردن صواديًا وردًا كميّا

صواديًا عِطاشًا . كَمِيّا اي خَفِيّا ۞

٢٧ فارسل والمقاتل معورات لما لاقت ذعافا يثربيّا

٢٨ فخرّ النصلُ منقعضا رثيما وطار القدحُ أشتاتا شظيّا

مُنْقَعِض مُلْتَوٍ . رثيم فيه دَمٌ (*sic*) . شظيّ مُنْكَسِر ۞

٢٩ وعضّ على أنامله لهيفا ولاقى يومه أسفا وغيّا

٣٠ وراح بحسرة لهفا مصابا ينبّي عرسه أمرا جليّا

٣١ فلو لطمت هناك بذات خمس لأُوتِي عندها حتنين سيّا

حِتْنانِ مِثْلانِ ۞

٣٢ وكانوا واثقين إذا أتاهم بلحمٍ إن صباحا أو مسيّا

The only v. in this poem which has as yet been found cited elsewhere is No. 8, given in LA v, 163[20], with 'Amr's name and with البَوَارِك for البَوَائِك. The first hemistich of v. 13 appears, with feminine verbs and a different conclusion, in an anonymous verse in LA iii, 331[13]. In v. 16 the MS. reads ذَكَرْتُ, and in v. 28 مُنْقَعِصًا. In v. 31 I have altered the MS. reading لأاتا to لَأُوتِيَ, which is required by the context, at the suggestion of Prof. Bevan. The last two verses should probably be transposed.

TRANSLATION

(1) I drew near to the dwellings of the household of Hind: desolate were they—they had been given effacement in exchange [for clearness] since I dwelt with her people there;

(2) They showed forth the ashes of the household and the place where the tent-trench was dug, and a dishevelled [tent-peg] standing upright there still.

(3) When I recognized the outlines, my tears almost melted the ducts in my eyes, [so hot were they]; then I pondered upon the tribe.

(4) Sooth, it were but folly if a tent-trace should make thee weep; and I like not that folk should call me a fool.

(5) Ah many the good companion, noble of ancestry, liberal, have I given to drink, before dawn broke, the morning draught in a cup of wine bought at a high price;

(6) He is careful to be beforehand with the waking in the morning of the railing women, lest they proclaim that he has become a wastrel.

(7) Then he said to us—'Ho! hast thou any roast meat?'—hinting indirectly [at wine]: and he did not hide his request because he could not explain himself.

(8) And I tarried not, but sent my servant at once to seek the best of my fat young she-camels with a large hump;

(9) And she strove to rise—but not to be led along! and I hamstrung her with my sharp-cutting Mashrafite sword;

(10) And all day long my fellow lay in luxury with servants waiting upon him, and at night also he enjoyed a noble feast, to which all the neighbours came.

(11) And my wont was, when cares alighted at my door, to give them for entertainment a sprightly he-camel, strong and bulky,

(12) Just arrived that year at full growth, a slingstone in speed: when called upon to journey throughout the whole day, he makes no complaint of weariness;

(13) He skims swiftly across the desert and overcomes it, a beast most capable of enabling thee to make thy way through the other riding camels [*i.e.* to outstrip them].

(14) When I encourage him with my voice to his best speed, I seem to be urging on a stout wild ass, full of courage:

(15) He gallops before a little troop of she-asses, whom he has defended against all-comers: his position is just a little way apart from them;

(16) Long time has he galloped and trotted over the ground, until [in his sinewy strength] he reminds thee of a well-twisted cable of Andarūn—

(17) With his mates in a meadow-land for the two months of Spring, and he smells their smooth glistening skins;

(18) In cautious watch lest he see somewhere near a shape [of man or beast], and in defence of them he climbs up a lofty mountain [to survey the surrounding country].

(19) When in the upland he encounters a rival [driven forth by a stronger male from his mates], he brings to pass upon the twain of them a dreadful day.

(20) So then when the remnants [of water] grew scanty to him, and he missed in the pastures the withering herbage,

(21) He brayed loudly, and pushed on his mates—a clamorous one, running with short steps, thrusting the end of his jaw-bone into their shoulders.

(22) So he led them down to water, to [where lay concealed] a vagabond from al-Yaman, who gives thanks to God when he sees the prospect of fresh meat:

(23) He has a bow of *shiryānah*-wood occupying his hands—well skilled is he to put it to use—

(24) And arrows headed with blue steel which he chose carefully from a *qaḍb*-tree, tying fast upon their stems the arrow-heads.

(25) He conceals himself in a hut of boughs which he has built: he creeps into a sitting-place therein, closely hidden.

(26) And when the wild-asses see no great cause for fear, they come down, athirst, to drink at the fountain hid among the trees.

(27) Then did he send forth, when their vitals offered a target to that which they encountered, an arrow of Yathrib that should have been a deadly poison:

(28) But the arrow-head fell, bent, broken off the stem, and the stem itself flew splintered in various directions.

(29) Then did he bite his fingers in vexation, and had almost met his doom in grief and distraction.

(30) And he went home in the evening athirst, broken with grief and overcome, to tell his wife of the event that was only too clear:

(32) When he returned to them, they were confidently looking for meat, whether in the morning or the evening;

(31) And if she should be slapped there by his hand, he would get in return from her two such blows of no less strength.

NOTES

(2) The "dishevelled" tent-peg is one which through constant battering has been reduced to a mass of woody fibres like hair, and is no longer of any use and has therefore been left behind in the ground.

(3) The faulty rhyme in this verse suffers from the defect called *sinād* in prosody.

(6) For the "railing woman," *'ādhilah*, see index to *Mufaḍḍt.* ii, 384.

(9) "Mashrafite" sword: see *Mufaḍḍt.* ii, index, p. 385.

(11) "To give cares the entertainment" of a good fast riding-camel is a figurative way of saying that he drove away his cares by riding at a swift pace the animal he proceeds to describe.

(13) The rendering of the second hemistich here given is that suggested by Prof. Bevan: I offer it with some diffidence. If we could take *ṣada'a* as meaning "to divide into classes," we might translate "most capable in respect of that in regard to which riding-camels are classified," *i.e.*, speed. There is some difficulty in taking *yushīḥu* in this verse in a different sense from *mushīḥun* in v. 18; but the Lexx. clearly recognize both meanings.

(16) *Andarūn* will be remembered as the name of a place from which wine was imported, mentioned in the *Mu'all.* of 'Amr b. Kulthūm, v. 1. According to Yāqūt it is a village a day's journey to the south of Aleppo, on the border of the Desert.

(23) *Shiryānah* is the name of a species of *Zizyphus*: a bow made from it is mentioned in the *Mufaḍḍ.* i, xvi, 24. *Taqallud* must here have the secondary sense of undertaking, exercising a function: but it would be better to read *taqallubihā*.

(24) No precise information regarding the *qaḍb*-tree, from which the arrows were made, is obtainable; see Lane, *s.v.* According to some authorities it is the same as the *nab'ah*, which is identified as *Grewia populifolia*.

(31) This verse is better placed after v. 32. The hunter's wife may be assumed, in consequence of the disappointment of the expectations mentioned in v. 32, to have greeted him with some harsh speech; v. 31 then says: "If he should requite her abuse with a slap on the face" (notice "hand" expressed by *dhātu khamsin*, "that which has five [fingers]"), "he would get back from her two blows for his one." Compare the scene of the return of the unsuccessful hunter to his family in Muzarrid's poem in the *Mufaḍḍ.*, No. XVII, 69 to end.

XIV

وَمَرَّ امرؤُ القيس بن حُجْرٍ الكِنْدِيُّ ببكر بن وائِلٍ فضرب قِبابَهُ فقال: أَما فيكم شاعِرٌ. فقالوا: بلى يقِي لنا شيخٌ مـن قيس بن ثَعْلَبَةَ . فسألهم ان يَأْتُوه بـه: فلمّا اتاه اسْتَنْشَدَهُ فأَعْجَبَهُ . فقال لـه امرؤ القيس: اصْحَبْني . ففعَل فانْطَلَقَ معه فهلك: ولذي سُمِّيَ عمرًا الضائِع . فقال عمرو بن قَمِيئَة

١ شَكَوْتُ إِلَيْهِ أَنَّنِي ذُو خَلَالَةٍ   وَأَنِّي كَبِيرٌ ذُو عِيَالٍ مُجَنَّبُ

٢ فَقَالَ لَنَا أَهْلًا وَسَهْلًا وَمَرْحَبًا   إِذَا سَرَّكُمْ لَحْمٌ مِنَ الْوَحْشِ فَارْكَبُوا

In *Aghānī* xvi, 165–6. The story comes from Abū 'Amr ash-Shaibānī (Isḥāq b. Mirār): the verses come from Mu'arrij. In *Agh.* we find جلالة in v. 1 ("advanced in age"). In v. 2 I have adopted from *Agh.* فقال لنا: our MS. has فَقُلْتُ لَهُ, which makes no sense.



TRANSLATION

Imra' al-Qais son of Ḥujr, prince of Kindah, visited the tribe of Bakr son of Wā'il, and pitched there his tents of leather. He asked them whether they had a poet among them. 'Yes,' said they: 'an old man of Qais son of Tha'labah defends our tribal honour.' He asked that he might be summoned, and when 'Amr son of Qamī'ah appeared, besought him to recite some of his poems, which he much admired. Imra' al-Qais then proposed to 'Amr to accompany him [on his journey to the Qaiṣar], which he agreed to do, and set out with him; but he died on the journey far away from home, and was therefore called by the Arabs ''Amr the Lost.' These verses were made by 'Amr in reference to the proposal of Imra' al-Qais:

(1) I complained to him that I was a man broken in condition, old, with a large family, and suffering from scarcity of milk:

(2) He said to us in answer—'Welcome to your own people, to an easy life, and wide spaces! If ye would like flesh of the wild game to eat, then mount and ride with us.'

NOTES

The celebrated journey of Imra' al-Qais to the Emperor (Justinian) at Constantinople, to ask his help in obtaining vengeance for the murder of his father Ḥujr by the men of Asad (see Introduction to the *Dīwān* of 'Abīd), is described in No. XX of that poet's *Dīwān* (Ahlw. pp. 128–131). The ode is a patch-work of incoherent passages, and has at least three separate openings, viz. vv. 1, 19, and 20; perhaps the last is the real opening of the original poem dealing with the journey into Asia Minor. 'Amr b. Qamī'ah figures in it as the poet's companion in vv. 43 and 44:

"My comrade wept when he saw the Pass [ad-Darb, the pass over the Taurus leading to Derbe] behind him, and knew for certain that we were approaching the land of Cæsar:

"I said to him—'Let not thine eye weep: verily we shall achieve a kingdom, or shall die and be excused.'"

From the last piece in our MS. (No. XVI) it would appear that 'Amr b. Qamī'ah was accompanied on the journey by his daughter.

وقال

XV

١ نَأَتْكَ أُمَامَةُ إِلَّا سُؤَالَا وَأَعْقَبَكَ الْهَجْرُ مِنْهَا الْوِصَالَا

٢ وَحَادَتْ بِهَا نِيَّةٌ غَرْبَةٌ تُبَدِّلُ أَهْلَ الصَّفَاءِ الزِّيَالَا

٣ وَنَادَى أَمِيرُهُمُ بِالْفِرَا   قِ ثُمَّ اسْتَقَلُّوا لِبَيْنٍ عِجَالَا

٤ فَقَرَّبْنَ كُلَّ مُنِيفِ الْقَرَى   عَرِيضِ الْحَصِيرِ يَغُولُ الْحِبَالَا

٥ إِذَا مَا تَسَرْبَلْنَ مَجْهُولَةً   وَرَاجَعْنَ بَعْدَ الرَّسِيمِ النِّقَالَا

المناقَلة ان يصنع مثل ما يصنع صاحبه ✡

٦ هَدَاهُنَّ مُشْتَمِرًا لَاحِقًا   شَدِيدَ الْمَطَا أَرْحَبِيًّا جُلَالَا

٧ تَخَالُ حُمُولَهُمُ فِي السَّرَا   بِ لَمَّا تَوَاهَقْنَ سُحْقًا طِوَالَا

٨ كَوَارِعَ فِي حَائِرٍ مُفْعَمٍ   تَغَمَّرَ حَتَّى أَتَى وَاسْتَطَالَا

اى كَرَعَ النَّخْلُ في الماء . والحائرُ مكان يُمْسِك الماء ✡

٩ كَسَوْنَ هَوَادِجَهُنَّ السُّدُو   لَ مُنْهَدِلًا فَوْقَهُنَّ انْهِدَالَا

١٠ وَفِيهِنَّ حُورٌ كَمِثْلِ الظِّبَا   ءِ تَقْرُو بِأَعْلَى السَّلِيلِ الْهَدَالَا

تَقْرُو تَتْبَع . والسَّلِيل وادٍ ✡

١١ جَعَلْنَ قُدَيْسًا وَأَعْنَاءَهُ   يَمِينًا وَبُرْقَةَ رَعْمٍ شِمَالَا

قُدَيْسًا اراد القادسيّة . اعناؤه جوانبه: يقال مَرَّ بأَعْنَائنا ✡

١٢ نَوَازِعَ لِلْخَالِ إِذْ شِمْنَهُ   عَلَى الْفُرُدَاتِ يَحُلُّ السِّجَالَا

١٣ فَلَمَّا هَبَطْنَ مَصَابَ الرَّبِيـ   ـعِ بُدِّلْنَ بَعْدَ الرِّحَالِ الْحِجَالَا

١٤ وَبَيْدَاءَ يَلْعَبُ فِيهَا السَّرَا   بُ يَخْشَى بِهَا الْمُدْلِجُونَ الضَّلَالَا

١٥ تَجاوزتُها راغِبًا راهِبًا   إذا ما الظِّباءُ اعْتَنَقْنَ الظِّلالا

١٦ بِضامِرَةٍ كأتانِ الثَّميـ   ـلِ عَيْرانَةٍ ما تَشَكّى الْكَلالا

١٧ إلَى ابْنِ الشَّقِيقَةِ أعْمَلْتُها   أخافُ الْعِقابَ وأرْجُو النَّوالا

١٨ إلَى ابْنِ الشَّقِيقَةِ خَيْرِ الْمُلو   كِ أوْفاهُمُ عِنْدَ عَقْدٍ حِبالا

١٩ ألَسْتَ أبَرَّهُمُ ذِمَّةً   وأفْضَلَهُمْ إنْ أرادُوا فِضالا

٢٠ فَأهْلِي فِداؤُكَ مُسْتَعْتِبًا   عَتَبْتَ فَصَدَّقْتَ فِيَّ الْمَقالا

٢١ أتاكَ عَدُوٌّ فَصَدَّقْتَهُ   فَهَلّا نَظَرْتَ هُدِيتَ السُّؤالا

٢٢ فَما قُلْتُ ما نَطَقُوا باطِلًا   وَلا كُنْتُ أرْهَبُهُ أنْ يُقالا

٢٣ فَإنْ كانَ حَقًّا كَما خَبَّرُوا   فَلا وَصَلَتْ لِي يَمِينٌ شِمالا

٢٤ تَصَدَّقْ عَلَيَّ فَإنِّي امْرُؤٌ   أخافُ عَلَى غَيْرِ جُرْمٍ نَكالا

٢٥ وَيَوْمٍ تَطَلَّعُ فِيهِ النُّفُوسُ   تَطَرَّفُ بِالطَّعْنِ فِيهِ الرِّجالا

٢٦ شَهِدْتُ فَأطْفَأْتُ نِيرانَهُ   وَأصْدَرْتُ مِنْهُ ظِماءً نِهالا

اي رِواءً

٢٧ وذِي لَجَبٍ يَبْرُؤُ النّاظِريـ   ـنَ كَاللَّيْلِ أُلْبِسَ مِنْهُ ظِلالا

يعني جَيْشًا

٢٨ كَأَنَّ سَنَا الْبِيضِ فَوْقَ الْكُمَا ةِ فِيهِ الْمَصَابِيحُ تُخْبِي الذُّبَالَا

٢٩ صَبَحْتَ الْعَدُوَّ عَلَى نَايِهِ تَرِيشُ رِجَالًا وَتَبْرِي رِجَالَا

Vv. 10–11 are cited in Yaq. i, 582[9] as by Muraqqish (whether the elder or the younger is not stated). V. 12 is cited in LA iv, 330[15] with 'Amr's name. *Naṣr.* 296^{6-15} has vv. 14–23. V. 23 is cited in *Majmū'at al Ma'ānī*, 67, last line.

2. MS. reads وجادَتْ.

5. MS. has مَجْهُولَه.

10. السَليل is mentioned as a place-name in Yaq. and Bakrī.

12. LA reads نَوازِع, إِنْ for إِذْ, and يسحّ for يَحُلُّ.

14. MS. الْمُدْلجينَ.

18. *Naṣr.* الْمُلُوك وَأَوْفاهُمُ.

19. *Naṣr.* وَأَنْضَلَهُمْ, نِضالًا.

22. *Naṣr.* إِذْ نَطَقُوا.

25. The MS. has نَطَلَّعُ for تَطَلَّعُ.

29. For the phrase فلانٌ يَرِيشُ ولا يَبْرِي see LA viii, 199[6].

TRANSLATION

This poem offers several difficulties, which in the absence of a commentary it is not easy to solve. It consists of two parts: vv. 1–13, the *nasīb* or amatory prelude, and vv. 14—to end, an account of a journey to the court of al-Mundhir III, King of al-Ḥīrah, to which the poet repairs to justify himself against an accusation which he protests is false; this part winds up with five verses in praise of the King.

(1) Umāmah is gone far from thee, and there is left for thee only to ask after her the encampments where she dwelt, and ever-growing remoteness from her has taken the place to thee of union;

(2) A distant destination has carried her far away, bringing alienation in exchange to those who offered sincere affection.

(3) The leader of the camp gave the call for departure: then quickly all betook themselves to making ready for the start;

(4) [The handmaids] brought near all the male camels with lofty humps, broad in the sides, that devour [in their speed] the way that lies before them:

(5) Whensoever [the other camels] clothed themselves with the unknown [*i.e.*, entered upon travel in a land of which they did not know the way-marks], and slackened down, after going at a quick pace (*rasīm*), to a lesser speed (*niqāl*),

(6) There guided them in the right path one having his loins girt up, overtaking them with a male camel strong in the back, of Arḥab's breed, great in size.

(7) Thou wouldst think the burdens of the tribe [*i.e.* the litters of the ladies and the baggage], when in the mirage [the camels] travelled along in a string together, were tall palm-trees

(8) Drinking up water [with their roots] in the midst of a well-filled pool that has overflowed, so that it has become broad and long.

(9) [The handmaids] had clad their litters with curtains which hung down loosely over them,

(10) And in them were black-eyed ladies like gazelles that reach out to crop the hanging branches in the upper parts of the valley of as-Salīl.

(11) The train put Qudais and the outskirts thereof to their right, and the gravelly plain of Ra'm to their left;

(12) Yearningly they gazed on the cloud-mass, as they watched it letting loose its buckets-full of rain on al-Furudāt;

(13) And when they came down to the place where the Spring rain had fallen, they exchanged their seats in the camel-litters for curtained canopies.

* * * * * * * *

(14) Yea, many the waterless desert in which the mirage plays, wherein those that journey by night fear to lose their way,

(15) Have I traversed with a mind between hope and fear, what time the gazelles creep into their refuges for shade,

(16) Mounted on a spare she-camel, [hard] like the boulder in a stream-bed with little water left in it, swift as a wild-ass, that makes no complaint of weariness;

(17) Towards the Son of ash-Shaqīqah have I directed her course, fearing punishment, yet hoping for a boon—

(18) Towards the Son of ash-Shaqīqah, the best of kings, and the most faithful of them when he makes covenants.

(19) Art thou not the kindest of them to those under thy protection, and the most bountiful of them when they contend in respect of fame for bounty?

(20) May my folk be thy sacrifice! [I come,] petitioning the return of thy favour. Thou wast angry, and didst think true the word that was said about me;

(21) An enemy came to thee, and thou didst believe him: why didst thou not wait (—mayst thou be rightly guided!—) till an enquiry was made?

(22) I never said that of which they falsely accused me, nor did I ever apprehend that it would be said of me.

(23) If that was true which they told thee of me, then may not my right hand join to my left!

(24) Look closely into my case and follow after the truth: for verily I am a man who fears to be punished without having committed any crime.

* * * * * * * *

(25) Yea, many the day of battle, when the souls rise [to the throats of men through fear], wherein thou dost assail with thy spear-thrusts the flanks of the [enemy's] infantry,

(26) Hast thou been present at, and hast extinguished the fires of its fury, and brought back therefrom the thirsty camels fully satisfied with their drinking.

(27) And many the clamorous host, to behold which cures sore eyes, like the night clothed in shadows [from its masses of men],

(28) When the flashing of the helmets on the heads of the warriors therein is like brilliant lamps that put out all lesser flames,

(29) Hast thou brought upon thy foes, notwithstanding their distance, in a morning attack: to some thou bringest clothing [compared to plumage], and others thou strippest of their plumes.

NOTES

(4) It is the business of the women-servants to prepare the camels (always males) that bear the litters of the ladies. The second hemistich is difficult. The verb *ghāla*, meaning "to destroy, devour," is not infrequently used in the 3rd form (*ghāwala*) for hastening, as though meaning that the horse or camel "eats up or abolishes" the road in front of it. *Ḥiyāl* means "the front" of anything, that which is over against or opposite to you. *Ghāla* in the first form has not (so far) been found in the sense of *ghāwala*, but I think the suggested rendering is the most probable.

(5) The gloss shows that the commentator did not understand this verse. *Niqāl* means "to tread warily, cautiously," and therefore slowly (see glossary of *Naqā'iḍ*). *Rasīm* is a brisk pace. With *majhūlatan* we must understand *arḍan*.

(6) Probably a verse has dropped out here which would have made the construction plain: as the text stands the accusatives after *hadāhunna* are difficult to account for. The agent to that verb is perhaps the big-humped male camel, *munīfu-l-qarà*, of v. 4, and the accusatives may possibly be treated as a *ḥāl*, but this is doubtful. According to LA i, 400[17], the Banū Arḥab were a section of the tribe of Hamdān in the Yaman, and their breed of camels was celebrated for its excellence. *Lāḥiq* may also be rendered "emaciated," but this is not likely to be its meaning here when combined with *shadīda-l-maṭà* and *julālā*: a camel's strength is in the abundance of its flesh and muscle.

(8) The use of *atà* in this verse, for a pool that has extended far, is remarkable.

(10) Here we have *taqrū* (without *wa* prefixed) as in v. 11 of No. XI *ante*, where see the note. As-Salīl is a *wādī* mentioned by Zuhair, an-Nābighah, Labīd, and Ḥassān b. Thābit: it was the scene of a fight between 'Abs and Asad: it was therefore not in the lands of the poet's tribe, Qais b. Tha'labah, who lived in al-Yamāmah.

(11) According to Yāqūt iv, 42, Qudais is the name of a place near al-Qādisīyah, not a variant of the latter name. For Ra'm there are several quotations in Bakrī: 266, 482 (Nābighah Ja'dī): 418, 454, 601 (Ibn Muqbil), but this place will not suit if Qudais be understood as near Qādisīyah. Yāqūt i, 582, mentions *Burqatu Ra'm*, citing this verse, but does not say where it was. If the journey described was in the neighbourhood of al-Ḥīrah, which would suit Qudais as explained, the "gravelly plain of Ra'm" was evidently situated there.

(12) Nothing is ascertainable about al-Furudāt, the vocalization of which is confirmed by LA iv, 330^{15}.

(13) *Cf. ante*, No. XI, 9.

(15) *I'tanaqna*: the Lexx. give *ta'annaqa* as the appropriate form for animals seeking their holes, '*āniqā*', a word specially applied in the dictionaries to the yerboa, but here used of gazelles.

(16) For the boulder in a stream-bed, *atān ath-thamīl*, see *Mufaḍḍt.* xx, 33, cxx, 14.

(18) "The Son of ash-Shaqīqah" is evidently King al-Mundhir III of al-Ḥīrah, who was known to the Greeks as Ἀλαμούνδαρος ὁ Σακικᾶς (*vv.ll.* Σακκίκης, Σεκίκης): the Arabs called him "Son of *Mā' as-Samā*," "Rain of the Heaven," a by-name; according to Ṭabarī, his mother's proper name was Māriyah, daughter of 'Auf b. Jusham, of the tribe of Namir ibn Qāsiṭ (see Nöldeke, *Sasaniden*, pp. 169–70): Ḥamzah calls her Māwīyah. The contemporary testimony of the Greeks, however, shows that this is wrong, and that her real name was, as our poet has it, ash-Shaqīqah. This is a notable piece of evidence for the genuineness of the poem as an ancient composition. King al-Mundhir fell at 'Ain Ubāgh in the neighbourhood of Qinnesrīn (Chalcis), fighting against King al-Ḥārith of Ghassān (see *Mufaḍḍt.* ii, 328) in June 554, and therefore the poem must be older than that. Al-Mundhir reigned 49 or 50 years, and was a terrible scourge to the Roman borders. If we put Imra' al-Qais's journey to Justinian's Court in 540 or thereabout, and suppose it true that 'Amr was then about 90 years of age, he must have been much younger when he made this poem, which may therefore date from 510 or 520.

(21) *Naḏharta* here has the force of *intaḏharta*, "await the result" (Prof. Bevan's suggestion): this use is quite common.

(23) For the form of adjuration in this verse *cf. Mufaḍḍt.* lxxvi, 2, 3.

(26) For the comparison of armies led to the conflict and brought back therefrom sated with slaughter to camels led down to the drinking-place and back therefrom with quenched thirst, *cf.* Zuhair, *Mu'all.* 36, 37.

(27) It is not impossible that the reading of the MS. may be *yubriqu* instead of *yubri'u*, which would mean "confounds or dazzles the eyes." It is not clear to what *minhu* refers, unless we understand it to be the night: the literal rendering would then be "an army...like the night, [as it were] clad in shadows thereof."

Here ends the *Dīwān* proper: but the MS. has, after the formula of conclusion, two fragments. The first is a duplicate of No. VIII above (see notes). The second is as follows:

XVI

وقال عَمْرو بن قَمِيئَة

١ قد سألتني بنت عمرو عن الـ ... ارض التي تنكر اعلامها

٢ لما رأت ساتيدما استعبرت ... لله در اليوم من لامها

٣ تذكرت ارضا بها اهلها ... اخوالها فيها واعمامها

This piece is in Yāqūt iii, 7[7]. It is cited in *Naṣr.* 295, and *Khiz.* ii, 247–50.
V. 2 is in Bakrī 765[4], and LA xviii, 297[13]. The first two vv. in Sībawaihi, vol. 1, 76[2] and 120[22].
V. 2 in '*Umdah* ii, 213. The passage is discussed at great length in *Khiz.* ii, 247–50.

TRANSLATION

(1) The daughter of 'Amr asked me of the country, of which she did not recognise the way-marks;

(2) When she saw Sātīdamā, she wept: sooth, a strange man were he who would blame her to-day!

(3) She called to remembrance the land in which was her people, her uncles therein on the mother's and the father's side.

NOTES

This passage is cited by the grammarians for the example which it displays of the insertion in v. 2 of *al-yauma* between *lillāhi darru* and the word it governs, *man*, a remarkable license made necessary by reasons of metre. The verse is also noticeable for its use of *lillāhi darru man*, &c., not in praise, but in blame: the use of this idiom is generally spoken of in the Lexx. and grammars as expressive only of admiration: but it is also used, though more rarely, for surprise or astonishment in general, and therefore sometimes in relation to conduct which is not admirable, but extraordinary only. See *Mufaḍḍt.* ii, p. 116, note to v. (4).

Of Sātīdamā different accounts are given in the Geographies: it is generally supposed to be a mountain, but the compilers knew nothing certain about it. The name is evidently non-Arabic. The course of Imra' al-Qais's journey, as described in his poem relating to it, took him north through the Ḥaurān to Damascus, and thence through Syria by Ba'labakk and the Orontes Valley (Ḥamāh and Shaizar are mentioned): thence he crossed the Amanus and Taurus ranges. Sātīdamā may possibly be the name of a mountain in that region.

END OF *DĪWĀN.*

FRAGMENTS

1

Buḥturī, *Ḥamāsah* p. 127.

١ وما عيشُ الفتى في النّاسِ إلّا ... كما أشعلتَ في ريحٍ شهابا

٢ فيسطعُ تارةً حسنًا سناهُ ... ذكيَّ اللّونِ ثمّ يصيرُ هابا

For the last word there is a note في هامشه هبابا : probably هَابًا is an إِشْباع of هَبَاءٌ, "dust."

TRANSLATION

(1) A man's life among mankind is like nothing so much as a kindled brand which thou holdest up to flame in a wind :

(2) At one time it blazes forth with a fair shining light, brilliant in colour—then it falls away into dust.

NOTE

Compare Labīd, *Dīw.* (Khālidī), p. 22^{9}.

2

Id. p. 157.

١ كبرتُ وفارقني الأقربونَ ... وأيقنتِ النّفسُ ألّا خلودا

٢ وبانَ الأحبّةُ حتّى فنوا ... ولم يتركِ الدّهرُ منهم عميدا

٣ فيا دهرُ قدكَ فأسجحْ بنا ... فلسنا بصخرٍ ولسنا حديدا

TRANSLATION

(1) I have grown old, and all my near kin have left me and gone, and my soul has learnt truly the lesson that there is no abiding ;

(2) Those I loved have departed and vanished from sight, and Time has left me not one of them from whom to seek support.

(3) O Time, enough hast thou done! be gentle with us : we are not rocks, we are not iron!

3

Id. p. 181.

١ قد كان من غسان قبلك أملاك ومن نصر ذوو نعم

٢ فتتوجوا ملكا لهم همم ففنوا فناء أوائل الأمم

٣ لا تحسبن الدهر مخلدكم أو دائما لكم ولم يدم

٤ لو دام دام لتبع وذوي الـ أصناع من عاد ومن إرم

TRANSLATION

(1) Already before thee there have been Kings of Ghassān, and Kings of the house of Naṣr, men who scattered favours around ;

(2) They wore their royal dignity like a crown, men of high emprise ; but they perished, as the peoples of old have vanished away.

(3) Think not that Time will give perpetuity to you, or stay his march for you, when he stopped not for them ;

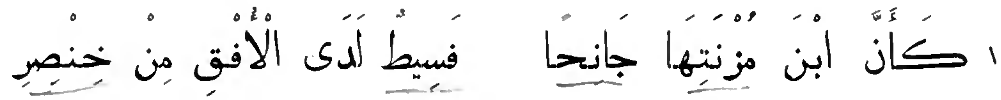
(4) If he could have done so, he had stayed for Tubba', and the Masters of mighty works, 'Ād and Iram.

NOTE

The House of Naṣr is the family of the Kings of al-Ḥīrah. Since the dynasties both of Ghassān and of the Lakhmite Kings of al-Ḥīrah were at the height of their power during 'Amr's life and for long after his death, it is extremely unlikely that these verses, which treat them as great names of the past, are rightly ascribed to him. Their theme is one repeatedly handled by the old poets and their imitators.

4

LA ix, 246[8] and xvii, 293[20].


١ كأن ابن مزنتها جانحا فسيط لدى الأفق من خنصر

So also in Marzūqī, *Azminah wa-Amkinah*, i, 287, ii, 57. In Marz. *Azm.* ii, 53 and in *Kitāb aṣ-Ṣinā'atain* 167 the reading is ابن ليلتها.

TRANSLATION

The young moon looked, as it leaned towards its setting, like a paring of the nail of the little finger on the horizon.

5

Asās i, 212, *s.v.* رجل.

وقد بزّ عنه الرجل ظلما ورمّلوا علاوته يوم العروبة بالدم

TRANSLATION

Already had he stripped from him his drawers wrongfully, and they defiled the upper part of his neck with blood on a Friday.

NOTE

Prof. Bevan writes: "*'Arūbah* is given in the Lexx. as an old name for Friday, *yaum al-Jum'ah*: it is the Jewish-Aramaic *'ărūbhtā*. It is remarkable that this expression, as well as the characteristic word *'ilāwah*, meaning 'the upper part of the neck at the base of the skull,' occurs in exactly the same manner in some verses ascribed to A'shà Hamdān (Ahlwardt's *Anonyme Arabische Chronik*, p. 330). A friend of the poet, named Fandash b. Ḥayyān al-Hamdānī, had a quarrel with a man and wounded him slightly. For this act Fandash was slain by the well-known Ibn al-Ash'ath, who is addressed by al-A'shà as follows:

أفي خدشة بالعود لم يدم كلمها ضربت بمصقول علاوة فندش

وأزهقت في يوم العروبة نفسه بغير قتيل صاحيا غير منتش

The first of these verses is quoted by LA, *s.v.* فندش (anonymously). I suspect that the verse which is cited in the *Asās* is really by A'shà Hamdān, and refers to the same incident,—which occurred in the reign of the Khalīfah 'Abd al-Malik."

6

Naṣr. 297[8] (after Sībawaihi).

يا ربّ من يبغض أذوادنا رحن على بغضائه واغتدين

TRANSLATION

Yea, many there be that hate our troops of camels: yet they come home safe in the evening and go forth in the morning, in spite of their hate.

7

Jāhidh, *Hayawān* v, 26^{19-20}.

١ وإذا العذارى بالدخان تقنعت   واستعجلت نصب القدور فملت
٢ درت بأرزاق العيال مغالق   بيدي من قمع العشار الجلت

In the *Ḥamāsah* p. 276 these verses appear in a poem ascribed to Sulmī b. Rabī'ah of Ḍabbah; in the *Aṣma'īyāt* the poem (no. 16) is attributed to 'Ilbā b. Arīm (read Arqam); in the *Amālī* of al-Qālī the former is mentioned as the author. The matter of the verses recurs frequently in the old poetry: cf. *ante* No. II, v. 15.

TRANSLATION

(1) What time the maidens are hidden in a veil of smoke, and make haste to set the cauldrons on the fire, and find the time long [before the meat is cooked],
(2) Then do the gaming-arrows in my hands yield abundantly provision for our dependants, from the upper part of the humps of great she-camels ten months gone in pregnancy.

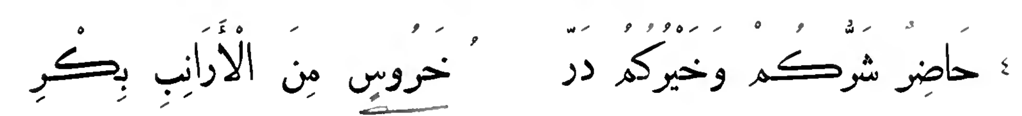
NOTE

In v. 1 *fa-mallati* may possibly mean "they also roast (or rather broil) [some of the food]," and is so interpreted by Tibrīzī in his commentary to the *Ḥamāsah*; but I prefer the rendering I have chosen: it is often said, in describing such scenes, that the expectant guests, in their hunger, try to anticipate the full cooking of the food (see the index to the *Mufaḍḍt.* vol. ii). The "maidens," *al-'adhārà*, are here the free-born daughters of the household, not the handmaids, *al-imā'*, of the next piece.

8

Jāhidh, *Hayawān* v, 26^{14-17} and vi, 117^{18-21} (in both passages extremely corrupt).

١ ليس طعمي طعم الأرانب إذ قلـــص در اللقاح في الصنبر
٢ ورأيت الإماء كالجعثن البالي عكوفا على قرارة قدر
٣ ورأيت الدخان كالودع الأصحم ينباع من وراء الستر



The last verse is given in LA vii, 364[18], without the poet's name, and with the reading شَرُّكُمْ حاضِرٌ.

TRANSLATION

(1) My temper is not the temper of hares, what time the flow of milk of the milch camels becomes scanty in the winter cold,

(2) And thou seest the handmaids crouching like old roots of trees, sticking close to the place where the pot is set;

(3) And thou seest the smoke, like dark-coloured mud, curling forth from behind the women's curtain.

(4) Your evil qualities are always ready, but your good is like the milk-flow of a young hare in her first pregnancy.

NOTE

The text of these verses is made up by combining and amending the readings of the two places in Jāḥidh's *Ḥayawān* where they are cited: like almost all the poetical quotations in that book as printed at Cairo, they are disgracefully mishandled by the editor. Fortunately the last verse occurs in the *Lisān*. Jāḥidh is speaking of the idea which prevailed among the Arabs that the female hare is the animal which yields the least milk to its young after their birth. The description is that of famine in winter time.

9

Jāḥidh, *Ḥayawān* i, 169[20].



This verse is also cited by Jāḥidh in the *Kitāb al-Bayān wa-t-Tibyān* i, 159[5], with the reading عَنِ الأَصْلِ.

TRANSLATION

And a lifter-up of burdens from the main-stock of his tribe when they come upon them, and none else can handle them though he strive his utmost.

NOTE

The verse is quoted in connexion with the condemnation by Jāḥidh of forced and strained interpretations of words, and in illustration of Qur'ān xxxviii, 86, for the meaning of تَكَلُّف.

ADDITIONAL NOTES

In Ṭabarī's commentary on the Qur'ān, vol. i, 180, and ii, 49, the following verse is attributed to ʿAmr b. Qamīʾah:

ظَلَمَ الْبِطَاحَ لَهُ انْهِلَالُ حَرِيصَةٍ   فَصَفَا النِّطَافُ لَهُ بُعَيْدَ الْمُقْلَعِ

The verse is however by al-Ḥādirah: see *Mufaḍḍt.* viii, 7.

In al-Marzūqī's *Kitāb al-Azminah wa-l-Amkinah*, vol. ii, p. 38[9], the first three verses of Ṭarafah's poem No. VIII (Ahlw. *Six Poets*, p. 65) are cited as by ʿAmr b. Qamīʾah. The passage is remarkable because it has the expression رَفَعُوا الْمَنِيحَ, apparently in the sense "they betook themselves to the gaming-arrows," using مَنِيح not in the more usual (or perhaps later) sense of an arrow to which no share in the stakes was allotted, but which was put in merely to make up the required number, but rather as meaning an arrow *with* shares, perhaps a lucky arrow: see the second explanation given to No. II, v. 15, *ante*. For the ordinary meaning of *manīḥ* see *Dīw.* of ʿĀmir b. aṭ-Ṭufail, scholion to xi, 2, and *Ḥamāsah* 208, bottom.

LIST OF ABBREVIATIONS AND REFERENCES

ʿAbīd: *Dīwān* of ʿAbīd b. al-Abraṣ, ed. Lyall, Leyden, 1913.

Aḍdād: *al-Aḍdād* of Ibn al-Anbārī, ed. Houtsma, Leyden, 1881.

Aḍdād, Haffner: Drei Arabische Quellenwerke über die *Aḍdād*, herausgegeben v. Aug. Haffner, Beirut, 1913.

Agh., *Aghānī*: *Kitāb al-Aghānī*, 1st edn, Cairo, 1285.

ʿĀmir: *Dīwān* of ʿĀmir b. aṭ-Ṭufail, ed. Lyall, Leyden, 1913.

Ancient Arabic Poetry, *Translations*, by C. J. Lyall, London, 1885.

Annals of aṭ-Ṭabarī (Abū Jaʿfar Muḥammad b. Jarīr), Leyden, 1879–1901.

Arabic Grammar by William Wright, 3rd edn, Cambridge, 1896.

Asās: the *Asās al-Balāghah* of az-Zamakhsharī, ed. Cairo, 1299.

al-Aʿshà, *Mā bukā'u*, in *Zwei Gedichte von al-Aʿšā*, ed. Geyer, Wien, 1905.

al-Ashbāh wa-n-Nadhā'ir fi-n-Naḥw of as-Suyūṭī, ed. Hyderabad, 1316–17.

al-Aṣmaʿī, *Kitāb Fuḥūlat ash-Shuʿarā*, ed. Torrey, in *ZDMG*, LXV.

al-Aṣmaʿī, *Kitāb al-Ibil*, in Haffner, *Texte zur Arab. Lexicographie*, Leipzig, 1905.

Azminah: al-Marzūqī, *Kitāb al-Azminah wa-l-Amkinah*, Hyderabad, 1918.

Bakrī: *Kitāb Muʿjam maʾstaʿjam*, by Abu ʿUbaid al-Bakrī, ed. Wüstenfeld, Göttingen, 1876.

Bayān: *Kitāb al-Bayān wa-t-Tabyīn*, by al-Jāḥiḍh, Cairo, 1313.

Bm: the British Museum MS. of the *Mufaḍḍalīyāt*.

BQut.: Ibn Qutaibah, *Kitāb ash-Shiʿr wa-sh-Shuʿarā*, ed. de Goeje, Leyden, 1904.

Buḥt.: the *Ḥamāsah* of al-Buḥturī, MS. of Leyden, reproduced in facsimile.

c = commentary or note, as in *Agh*c, Bmc, Kkc.

Fākhir: the *Fākhir* of al-Mufaḍḍal b. Salamah, ed. Storey, Leyden, 1915.

Ḥam., *Ḥamāsah*: the *Ḥamāsah* of Abū Tammām, ed. G. W. Freytag, Bonn, 1828.

Ḥayawān: *Kitāb al-Ḥayawān*, by al-Jāḥiḍh, Cairo edn, 1325 (1907).

Ibn al-Anbārī, commentary on the *Muʿallaqah* of Ṭarafah, ed. Dr O. Rescher, Constantinople, 1329 (1911).

Ibn Hishām, *Sīrat ar-Rasūl*, ed. Wüstenfeld, 1859.

Ibn Sīdah, *Kitāb al-Mukhaṣṣaṣ*, Cairo, 1316.

Ibn as-Sikkīt, *Tahdhīb al-Alfādh*, ed. Cheikho, Beyrout, 1895.

Imra' al-Qais, except as to the *Muʿallaqah*, cited as in Ahlwardt, *Six Ancient Poets*, London, 1870.

al-Iqtiḍāb: *al-Iqtiḍāb fī sharḥi Adabi-l-Kuttāb*, by Ibn as-Sīd al-Baṭalyausī, ed. ʿAbdallāh Bustānī, Beyrout, 1901.

Kāmil: the *Kāmil* of al-Mubarrad, ed. W. Wright, Leipzig, 1864–82.

Khiz.: the *Khizānat al-Adab* of ʿAbd al-Qādir al-Baghdādī, Cairo, 1299.

Kk: the *Kitāb al-Ikhtiyārain*, MS. in the India Office Library.

LA: the *Lisān al-ʿArab* of Ibn Mukarram (also called Ibn Manḍhūr), Cairo, 1308.

Lane: *Arabic-English Lexicon*, by E. W. Lane, 1863–93.

Majmūʿat al-Maʿānī, Constantinople, 1301.

Maṣāriʿ al-ʿUshshāq of as-Sarrāj, Constantinople, 1301.

Muʿallaqāt cited as in *Ten Ancient Arabic Poems*, ed. Lyall, Calcutta, 1894.

Muʿamm.: *Kitāb-al-Muʿammarīn*, by Abū Ḥātim as-Sijistānī, ed. Goldziher, Leyden, 1899.

Mufaḍḍt.: *al-Mufaḍḍalīyāt*, ed. Lyall. Vol. I (Text) in press. Vol. II (Translation), Oxford, 1918.

Murtaḍà: the *Amālī* of al-Murtaḍà, Cairo, 1325.

Naqāʾiḍ of Jarīr and al-Farazdaq, ed. Bevan, Leyden, 1905–12.

Naṣr.: *Shuʿarāʾ an-Naṣrānīyah*, ed. Cheikho, Beyrout, 1890.

Nöldeke, *Sasaniden*: *Geschichte der Perser u. Araber zur Zeit d. Sasaniden* v. Th. Nöldeke, Leyden, 1879.

Sībawaihi, the *Kitāb*, ed. H. Derenbourg, Paris, 1881–9.

Ṭarafah (except *Muʿallaqah*) cited as in Ahlwardt, *Six Poets*.

ʿUmdah: *al-ʿUmdah*, by Ibn Rashīq, Cairo, 1325.

v.l.: *varia lectio*.

Yāqūt: *Muʿjam al-Buldān*, ed. Wüstenfeld, Leipzig, 1866–70.

ZDMG: *Zeitschrift der Deutschen Morgenländischen Gesellschaft*.

Zuhair (except *Muʿallaqah*) cited as in Ahlwardt, *Six Poets*.

INDEX OF PROPER NAMES

Personal and Tribal

Names of Places

INDEX OF SELECTED WORDS

CAMBRIDGE: PRINTED BY J. B. PEACE, M.A., AT THE UNIVERSITY PRESS

